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ISSUE 332 23 JULY 2003
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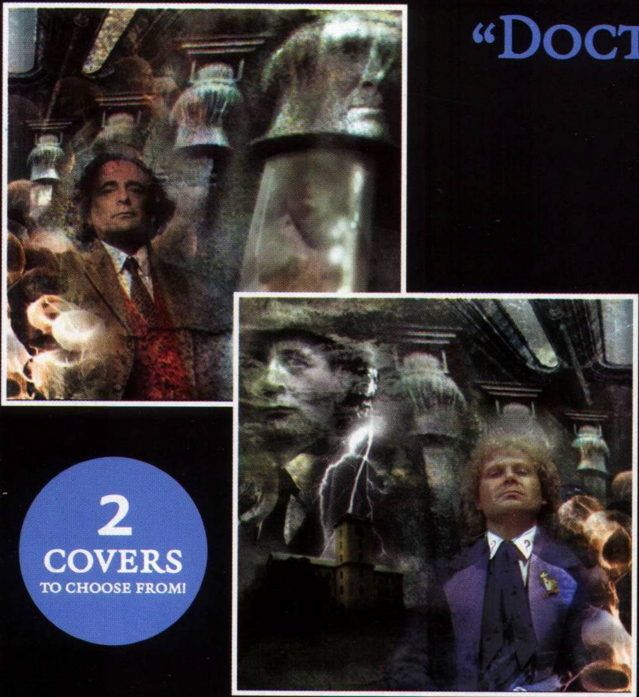

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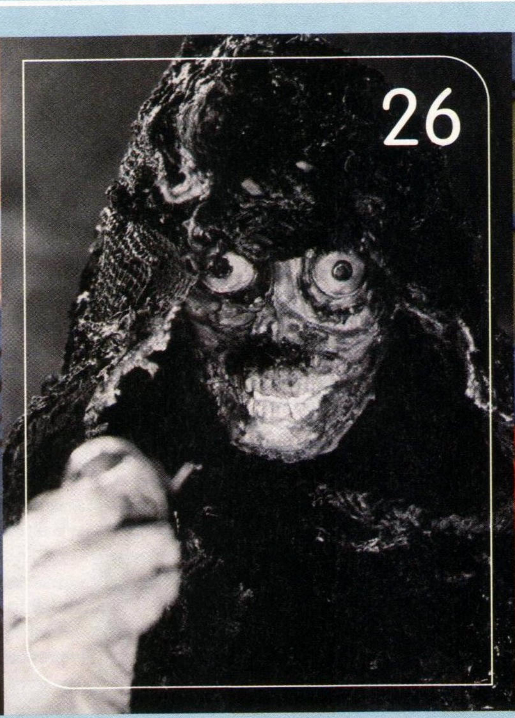
DWM 332

"I COULD HAVE TRUNDLED OFF INTO THE THAMES ..."

14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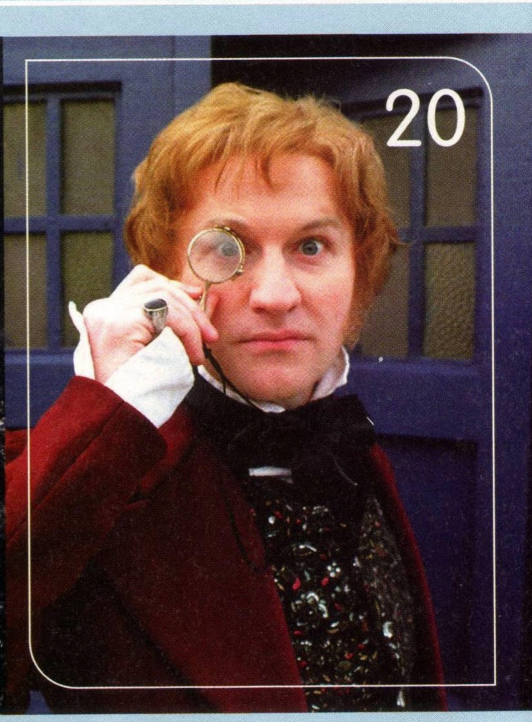

20

FEATURES

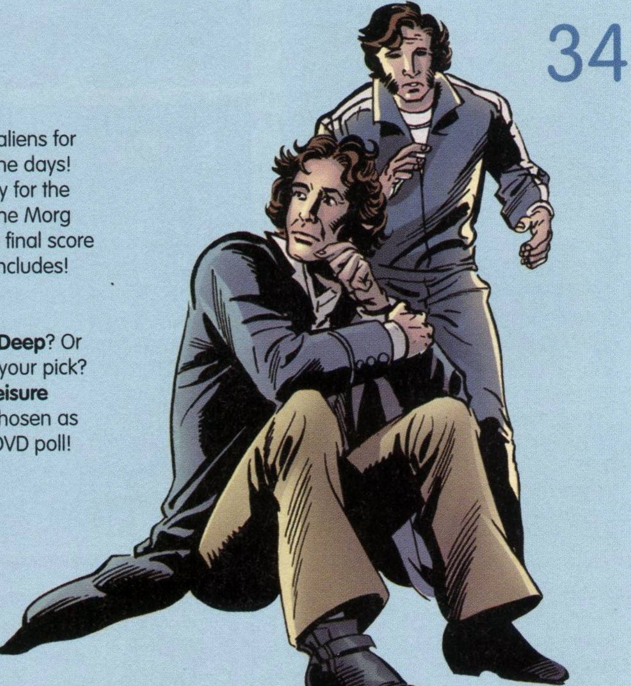
14 STORY TELLER
What is it that separates a **Talons** from a **Timelash**? A **Silurians** from a **Silver Nemesis**? Gareth Roberts whips out his rulebook and tries to work out all the dos and don'ts of writing a **Doctor Who** story!

20 MARK: MY WORDS
He cut his teeth on Virgin's **New Adventures**, he's played the good Doctor on telly, and he's won just about every award imaginable with **The League of Gentlemen**, but can **Mark Gatiss** survive a **DW**M grilling? Find out in the first of a revealing three-part interview!

26 WHAT IS THE MATRIX?
Time Lord triumph or Gallifreyan gubbins? In the first of an exciting new series of articles, Alan Barnes uncovers **The Fact of Fiction** for **The Deadly Assassin** ...

34 LATE KICK-OFF!
Small boys in outer space ... aliens for goalposts ... ah, them were the days! But 1977 is proving to be tricky for the Doctor as he battles to stop the Morg invasion of Earth. Find out the final score as **The Nightmare Game** concludes!

43 WHAT A RESULT!
So, will it be **Warriors of the Deep**? Or perhaps **Paradise Towers** is your pick? Or are you longing for **The Leisure Hive**? Find out what you've chosen as we reveal the results of our DVD poll!


34

REGULARS

04 GALLIFREY GUARDIAN
06 **DW**MAIL
08 COMING UP ...
45 **DW**M REVIEWS
50 IT'S THE END, BUT ...

DOCTOR WHO
1963-2003

COMING UP...
PROJECT: LAZARUS

same old story?
A

"I think Grotbags should be the new Dr Who. She could B'zazz the monsters. With her B'zazzer. B'zazz!"

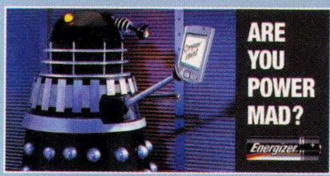
GALLIFREY GUARDIAN

OTHER NEWS

REVELATION REVELATION!

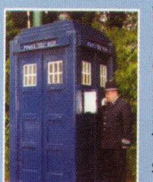
Whilst searching the BBC Archives, Steve Roberts of the Restoration Team has turned up a tape containing 80 minutes of studio footage from *Revelation of the Daleks*, including film sequences, alternate takes of the destruction of Tranquil Repose, and candid behind-the-scenes moments. It is hoped that some of this material will appear on a future DVD.

ENERGIZE! ENERGIZE!



Having taken a break for Kit-Kat, the Daleks have returned to their evil ways to promote Energizer batteries for a recent advertising campaign on billboards around the UK. The posters depict a Dalek planning to 'conquer the world', alongside the legend 'Are You Power Mad?'.

SOS – SAVE OUR SHIP!

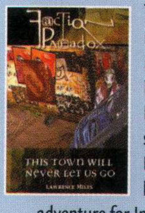


Would you like to help save history? The last existing Mark Two Metropolitan Police Box [right], the model for the TARDIS, is currently in a state of serious disrepair. Crich Tramway Village in Derbyshire, England, where the box is sited, has launched a donations drive to try to save it. They need £2000 for the stripping, treatment and restoration of the concrete box back to a serviceable condition. If you would like to help, the address for donations is: Police Box Restoration Project, c/o Cara Marchant, Crich Tramway Village, Crich, Matlock, Derbyshire, DE4 5DP, England. Further enquiries should be directed to the project co-ordinator at DaleWho1004@msn.com

NOVELLA 15

Although it looked as though the 14th *Doctor Who* novella to be published by Telos would be its last, a deal has been struck for a 15th title to be released in mid-2004. More details of this, and the rest of Telos' 2004 schedule, coming soon.

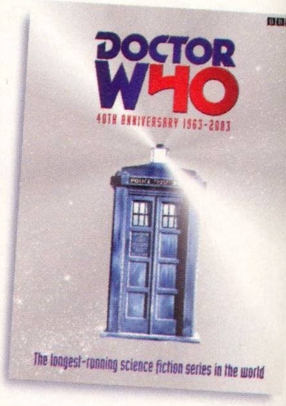
FACTION FICTION



The first *Faction Paradox* novel, *This Town Will Never Let Us Go* by Lawrence Miles, is due in September. Featuring characters and situations from Miles' Eighth Doctor novels, the book is a 'standalone' adventure for Inangela – a 19-year-old under the observation of Faction Paradox. The second book, focusing on the City of the Saved, follows in early 2004, with the range going quarterly thereafter.

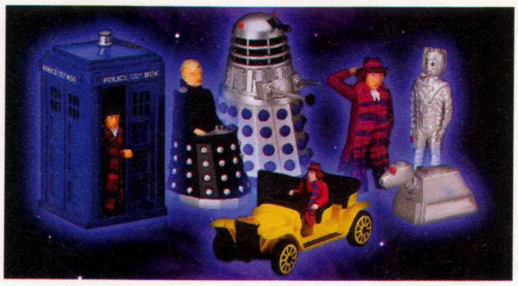
40TH ANNIVERSARY BBC PRESS PACK REVEALS 2003 TREATS

PACKING 'EM IN!


BBC
DOCTOR WHO
40TH ANNIVERSARY 1963-2003
The longest-running science fiction series in the world

A massive 27-page press pack has been issued by BBC Worldwide to publicise *Doctor Who* in its 40th anniversary year. The pack, includes articles, cover illustrations and press information on forthcoming DVD, CD and book releases. According to the pack, the surviving segments of the incomplete Hartnell adventure *The Reign of Terror* will be released on VHS on November 24. This collector's set is to feature the first three episodes and the sixth part of the story, with a linking segment for the two missing instalments currently being prepared by Ed Stradling. The set is also to feature the three previously unreleased surviving episodes from the Troughton era – *The Faceless Ones* Episodes 1 & 3 and *The Web of Fear* Episode 1. The press pack also mentions the only other story yet to be released on VHS, *Invasion of the Dinosaurs* – but stresses that a release date has not yet been set.

Meanwhile, America is also coming to the end of *Doctor Who* releases on VHS. *Doctor Who: The End of the Universe Collection* comprises the 11 stories yet to be released on the format in the US: *The Sensorites*, *The Reign of Terror*, *The Time Meddler*, *The Gunfighters*, *The Mutants*, *The Ambassadors of Death*, *Invasion of the Dinosaurs* (contingent on its UK release date), *The Invisible Enemy*, *The Creature from the Pit*, *The Horns of Nimon* and *Meglos*. The release is due late in the autumn.



Release dates are now forthcoming for the rest of 2003's UK DVDs; *Earthshock* is due on August 4, *The Two Doctors* on September 8, *The Curse of Fenric* on October 6 and *The Three Doctors* on November 24. It is hoped that the last of these will be packaged with a model of the Third Doctor's car, Bessie, which forms part of toy company Corgi's new range of die-cast *Doctor Who* models due to launch in September [see left]. Other models in the range include a Dalek, Davros, the Fourth Doctor, K9, the TARDIS and a Cyberman. Each figure will be available seperately, or as part of a 40th anniversary gift set.

A new CD is also to be released from the BBC Radio Collection this the autumn. *The Doctor Who Remix Album* features interpretations of the *Doctor Who* theme and other *Doctor Who* Radiophonic Worskshop music from "major artists". We hope to bring you more news on this exciting project in a forthcoming issue.

BOOKS UPDATE

Range editor Justin Richards has given us some more exclusive news about the *Doctor Who* books schedule for 2004. May's release will be *The Tomorrow Windows*, an Eighth Doctor adventure by Jonathan Morris; "a standalone story set in the present, in the future, on Earth and elsewhere ..." Following that in June is *Synthespians™* by Craig Hinton. Richards says that this is a "Sixth Doctor and Peri adventure set on a space station where everyone is pre-occupied with television – in particular soap operas! Meanwhile, the Doctor meets an old enemy ..."

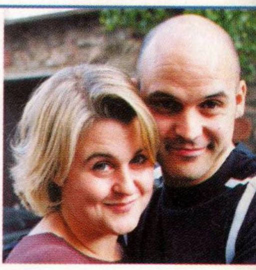
July, August and September's titles have yet to be announced, but October's release sees the return of TV author Chris Boucher with *Match of the Day*, "a Fourth Doctor and Leela story set in the future on a planet inhabited by organised vigilantes," says Richards cryptically, "but that's all I can tell you for the moment!"

The anniversary hardback, *Doctor Who: The Legend*, is now 392 pages rather than the previously announced 368, and contains over 700 photographs.

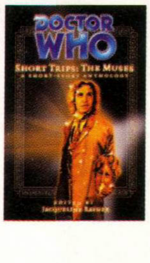
BIG FINISH LATEST ...

David Collings [left], who appeared three times in *Doctor Who*, has been confirmed as the third of Big Finish's *Unbound Doctors* in *Full Fathom Five* [see page 10 for a full preview].

Meanwhile, more casting details have been announced for the next season of Paul McGann stories. Joining McGann, India Fisher and Conrad Westmaas [right] in *The Creed of the Kromon* are Brian Cobby as Oroog, Stephen Perring as the Croaker, Jane Hills as L'da and Dan Hogarth as the Kromon. *The Natural History of Fear* features Geoff Searle, Alison Sterling, Sean Carlsen, Wink Taylor, Jane Hills and Ben Summers. *The Twilight Kingdom* features *Blake's 7*'s Michael Keating as Koth and Alan Rothwell as Janto, with Ann Carus-Wilson as Vayla, Jeremy James as Bryn, Dale Ibbetson as Quillian, Vivien Parry as Tysus, Alison Sterling as Koth's Wife and Stephen Perring returning as the Croaker.



The titles and writers for the next two volumes of *Short Trips* books have been revealed. September's *The Muses* [below], comprises *Calliope* by Steve Lyons; *Urania* by Simon Forward; *Euterpe* by Paul Magrs; *Thalia* by Gareth Roberts; *Erato* by Ian Potter; *Tepsichore* by Robert Shearman; *Polyhymnia* by Sarah Groenewegen; *Melpomene* by Tara Samms; and *Clio* by Justin Richards. December brings *Short Trips: Steel Skies*, provisionally featuring *Dust* by Paul Leonard; *Deep Stretch* by Richard Salter; *Eternity* by Jon Blum; *Inmate 280* by Cavan Scott; *A New Life* by Simon Guerrier; *The Slaves of Zondar* by Matthew Jones; *Light at the End of the Tunnel* by Mark Wright; *Ruins of Heaven* by Marc Platt; *House* by Jeremy Daw; *Cold War* by Rebecca Levene; *Reversal of Fortune* by Graeme Burk; *Bruklose* by Peter Anghelides; *In a Nutshell* by Lance Parkin, and as-yet untitled works by Matthew Griffiths and Huw Wilkins.



Two further *Short Trips* books are planned for 2004; *Past Tense* (ed: Ian Farrington), in March and *Life Science*, (ed: John Binns), in June, plus *The Scripts* vols 3 and 4.

WHAT THE PAPERS SAID

A ROUND-UP OF **DOCTOR WHO**'S APPEARANCES IN THE UK PRESS, COMPILED BY **HUW TURBERVILL**

APRIL *The Guardian*'s Leo Hickman, on April 1, told the story of Andrew Carlssin, 44, in the hands of the FBI over allegations of insider trading. Carlssin claims he is "a time traveller from the year 2256 who, after making profits of $350m in just two weeks from an initial investment of $800, let greed get the better of him". "Carlssin's downfall," said Hickman, "is that he didn't follow the basic rule of time travel: namely, never draw attention to yourself by exploiting your omniscience. What Doctor Who or Marty McFly would make of this isn't clear ..." ● *The Mirror*'s Matthew Norman, on April 8, said he thinks he knows what Sir Alex Ferguson was talking about when he alleged that the draw for the quarter-finals of the Champions League had been fixed so that Manchester United played Real Madrid. According to Norman, the conspiracy [involved] "the Pentagon, Interpol, Uri Geller, MI5, and Davros, creator of the Daleks". ● *The Sun*, on April 11, under the headline, 'Props up, Doc?', says "the BBC is axing its special effects workshop which made props for ... *Dr Who*". And *The Times* declared: 'Exterminate, exterminate! BBC kills off its Daleks workshop.' "The closure will mean the loss of 22 staff after more than 40 years making ... Bacofoil aliens." ● *The Times*' Jane Shilling, on April 11, praised the power of children's television, and said: "Few books have marked me as I was marked in childhood by *Dr Who* or *Belle and Sebastian*." ● Also in *The Times* on the same day, James Christopher reviewed S Club's new film. "It's just ghastly," he said. "I've seen more intellectually challenging porn films. Bring back the Daleks." ● *The Daily Telegraph* profiles young cricketer Jamie Troughton – you-know-who's grandson – and said he's set to break into the England team. "When your grandfather has defeated the Daleks and scattered the Cybermen," said Robert Philip on April 12, "the prospect of engaging battle with Australian cricketers is unlikely to send you cowering behind the sofa." ● *The Observer*'s Rachel Cooke, on April 18, thought that spot-fines for trouble-makers are a bad idea, and wrote: "Is it really possible to be issued with a bill for £80 if you cannot recall your name or address? Or if you insist, between hiccups, that you are the Doctor and you live in the Tardis?" ● *The Daily Express*, on April 24, reported a backlash against BBC plans to close its effects department. "Maybe the Daleks could picket Greg Dyke's office in order to save their creators?"

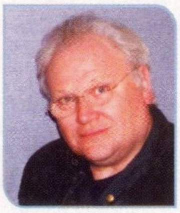
MAY *The Independent*'s James Rampton, on May 8, reviewing theatre production *Les Abattoirs Marseilles*, said it was so bad it was like "watching ... in *Dr Who* mode – through splayed fingers from behind an imaginary sofa." ● Matt Lunney has had a garden shed built in the shape of the TARDIS, according to *The Daily Record* on May 10 while, on the same day, *The Daily Express*' Charlotte Civil thought she knew how to liven up the second series of *24*. "What it really needs is Daleks. The plot is now so utterly daft you wouldn't notice the odd egg box on wheels bleating 'exterminate!'" ● *Doctor Who* is TV's 'most missed show', according to *The Daily Express* on May 13. It topped a poll, organised by Dixons, ahead of *Dallas*, *Blake's 7* and *The Goodies*. ● *The Sun*, on May 15, wades in with the earth-shattering news that a *Big Brother* hopeful, propmaker Ian, 42, dressed as the Fourth Doctor in his audition tape. ● Matthew Norman again, in *The Mirror* on May 16, used the show to dispute Colin Powell's assertion that al-Qaeda suicide bombers are "cowardly". "At the risk of seeming flippant about a gravely serious issue, the other day I watched *Death to the Daleks*, a story from the Jon Pertwee era of *Dr Who*. The malevolent pepper pots were foiled in their plan to dominate the universe by a Scottish engineer who snuck on to their spacecraft and blew it, them and himself to smithereens. No doubt back on Skaro, Davros called that earthling a coward, too." ● Pop veteran Peter Gabriel looked familiar to *The Observer*'s Molloy Woodcraft on May 18. "Gabriel's voice is gruffer than on record, but that's an advantage, and even if at times, with the beard, he looks like an out-of-puff ex-*Dr Who* villain, he still bounces around like an aged lemur chasing bees." ● One of the first buskers to legally play on the London Underground barely broke even, according to *The Independent* on May 20: "Justin Manser – whose playlist includes the *Dr Who* theme – netted just £12." ● The memory of *Daily Express* writer James Bedding seemed to have played tricks with him on May 20 – he did *Space-Time Telegraph* proud and merged *The Green Death* with *The Web of Fear*. Visiting the National Space Centre in Leicester, he saw a translucent rocket tower "that looked like a slug made from bubble wrap. It seemed like a giant version of one of the maggots on *Dr Who* that terrorised the London Underground in the 1970s."

OUTSIDE THE SPACESHIP

Compiled by **Dominic May**

PATHOLOGIST WHO **Peter Davison** stars in *Rigor Mortis*, a new sitcom for Radio 4 by *Dead Ringers* writer Laurence Howarth, which began on 12 June. He plays chief pathologist Anthony Webster, immune to the grisly process of dealing with death, decay and unpleasant smells while his colleagues throw up around him. It is described as 'like *Silent Witness*, only slightly less ridiculous!' London's Drill Hall played host to the recordings between 16 May and 6 June.

TIME LORD TO SEA LORD Gilbert & Sullivan-loving Doctor **Colin Baker** takes this a stage further in the Autumn when he embarks on a tour of HMS Pinafore playing the first Sea Lord, Sir Joseph Porter in a Carl Rosa Opera production directed by Timothy West. Confirmed dates so far are: 9-13 September – Grand Opera House, York (Box office 01904 671818); 16-20 Sep – Civic Theatre, Darlington (01325 486555); 23-27 Sep – Grimsby Auditorium (01472 311300); 6-9 October – St David's Hall, Cardiff (029 2087 8444); 10-11 Oct – Wycombe Swan, High Wycombe (01494 512000); 20-25 Oct – Grand Opera House, Belfast (028 9024 1919); 11-15 Nov – Cork Opera House (00 353 21 2700022). There are plans for it to visit the Grand Theatre, Blackpool in February. More dates to follow.



MCGANN KEEPS TALKING **Paul McGann**, has been recording the Sally Prue children's novels *Cold Tom and The Devil's Toenail* for CD release later in the year. Having enjoyed reading them to his children, he was delighted to be asked.

WHEREFORE ART THOU, LEELA? **Louise Jameson** is directing *Romeo and Juliet* at Canizaro Park, Wimbledon from 7 July to 1 August. She is also performing her occasional comedic show *Sex Wars* with **David Warwick** at the Key Theatre, Peterborough on 8 July, appears in *Saints and Sinners* at the Theatre Royal, Bath on 24 August and will be the Slave of the Ring in *Aladdin* at the Drill Hall Theatre, Horsham, over Christmas.

OBITUARY **Neil Seiler**, a Radio Operator in *The Sea Devils* and Commander Stewart in *Death to the Daleks*, died on February 14 aged 77. **Bernard Spear**, legendary 'Man with Carrier Bag' in *Daleks' Invasion Earth 2150AD* died on 7 May aged 83.

THE WEAKEST WHO A special edition of *The Weakest Link* devoted to *Doctor Who* has fallen through as the producers were unable to contract any of the Doctors to take part. Goodbye!

"It's not often one has a Time Lord in one's living room..."

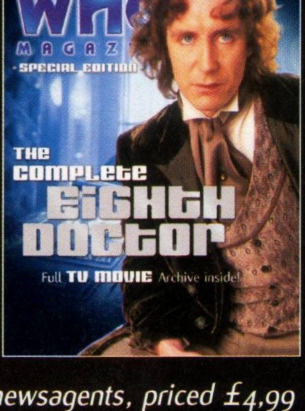
PANINI COMICS

THE COMPLETE EIGHTH DOCTOR

We examine Paul McGann's brief time as the "George Lazenby of *Doctor Who*" in a massive 84-page DWM Special Edition, crammed full of all you'll ever need to know about Temporal Orbits, Beryllium Chips and Atomic Clocks!

- Philip MacDonald examines the TV Movie with seven years hindsight, and wonders what might have been ...
- Andrew Pixley chronicles those years in the wilderness, and uncovers what was *really* going on in the *Doctor Who* universe between 1990 and 1996 ...
- A full and detailed *Archive* of the *Doctor Who* TV Movie, including a look at the many weird, wonderful (and frankly terrifying!) ideas that never made it to the screen!
- An extensive look at the Eighth Doctor's further adventures, in novel, comic strip, webcast and audio forms!
- Rare and previously unseen photographs!

This Special is sure to disappear back into the Vortex before you know it, so make sure you order your copy now – it's wasted on the living, quite frankly ...



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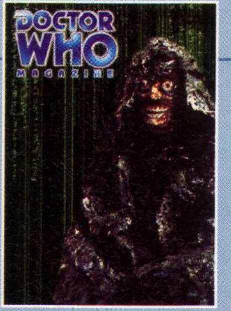
EDITOR'S **LETTER**



There's a remarkable amount of new *Doctor Who* out there at the moment, isn't there? It struck me as we were compiling the enormous *Coming Up* section for this issue that we're spoilt for choice these days, what with audios (vanilla and *Unbound* flavours), books (of the BBC, Telos or *Short Trips* variety), webcasts, just-like-new *Doctor Who* on DVD and, of course, **DW**M's own comic strip, not to mention the innumerable fan fiction sites, amateur audio dramas and even sweet little action figure photo stories knocking around on the web.

Yes I know we're all still hoping and praying for the day that Lorraine Heggessey announces a lovely spanking-new series of adventures for Saturday teatimes on BBC1 (and I'm sure there are even a couple of people who are looking forward to the *Doctor Who* film that that *Men in Black II* script bloke is still allegedly working on), but really guys, we're not doing too badly, are we?

The reason I bring this up, dear readers, is that by far the most common question I'm asked as I glide about convention halls the length and breadth of Great Britain like some water-retentive Max Schrek, is "Aren't you getting a bit desperate for things to print in that magazine of yours these days?", usually followed by the sympathetic sound of the questioner sucking air through their teeth like a mechanic who's about to declare your Ford Capri kaput.

> "There's a remarkable amount of new **Doctor Who** out there"

Well, no, frankly. We've got tons to talk about, thanks for asking, as the list of forthcoming features pinned to my wall at Panini Towers will attest. I'd show it to you now, but I don't want to spoil some of the surprises we've got lined up for this anniversary year (issue 334's going to be a doozy, by the way, and as for November's number ...).

Now I know not all 'current' *Doctor Who* is to everybody's taste, and that's why we try to maintain a good balance between the old and the new in these pages. For every *Shada* preview, there's a Christopher Bailey interview. For every *Archive Extra* there's a *Guess Who?* feature. We're here to keep you all happy, the fans of fact and fiction, new and old, funny and serious. **DW**M's sales are still positively buoyant (so hopefully that should put a stop to the *second* most common question I'm asked!), our recent readers' poll garnered more entries than in living memory, and the heartening fact is that each and every issue we're getting more and more letters from younger fans of the show who are just beginning their voyage of discovery. And as we've seen, there's more to discover now than ever before.

We hope **DW**M will remain your guide to the weird and wonderful worlds of *Doctor Who*. Because as long as you want us around, you know where to find us ...

Clay

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GOLD USHER PAUL BURLEY

CONSULTANT ANDREW PIXLEY

PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

THANKS TO Bill Baggs, Robert Dick, Mark Gatiss, Gareth Roberts, BBC Worldwide, BBCi, Big Finish. We also thank the High Court of Time Lords and the Keeper of the Records for their help and co-operation.

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E-mail: dwm@panini.co.uk
(marked 'DWMail' in the subject line)

DWMAIL

TELESNAP HAPPY

I've heard that there is a considerable amount of 'telesnap' archive material in existence, and far be it from me to sway some decision-making, but could I suggest that they be printed in **DW**M?

I remember a lot of the stories being covered in the 1990s, and I found them very useful for following the audio recordings – I'm not sure what still exists in telesnap form, but I know I missed out on some stories as my local newsagent only started stocking **DW**M again in 1992 after a long hiatus – and we all know what *that's* like.

I'm sure if these were printed in the magazine they would complement the recent BBC Radio Collection releases such as *The Power of the Daleks*, (although, of course, I don't know whether that exists in telesnap form). It would be really nice to see these stories presented again, and I've always been told "if you don't at least ask, then you don't get!" (Although try that with a BBC programme planner!)

BARRY LEE-THOMAS
TONBRIDGE

Of the existing telesnaps, only three stories have not been presented by **DW**M as part of our *Telesnap Archives*. One is currently available at BBCi's site at *www.bbc.co.uk/doctorwho*, with the other two currently in preparation.

REISSUE! REPACKAGE!

While lazing in my bath I was thinking about my favorite topic – *Doctor Who*. Like the majority of fans that grew up during the latter Pertwee years to become avid followers with Tom Baker, I find myself feeling left out by not having seen these missing classic Hartnell/Troughton stories. Sure, we may have collected novels of such memorable stories such as *The Daleks' Master Plan*, *Marco Polo*, *The Power of the Daleks*, *The Evil of the Daleks*, *Fury from the Deep* etc, but this is still not the same as adding the video or DVD to your *Doctor Who* collection. So this is why I came up with my idea ...

Why not, given current technology, reproduce these stories via CGI, in the same format as the film *Final Fantasy*? The audios are still available for these stories, so this could be included with the CGI effects to produce the most accurate and 'life-like' version of these missing stories. I am positive that if this was made for DVD, they would sell like hot cakes. Options could be available whether to have these stories viewed in black and white or colour. They could also look like they were either produced on the normal measly *Doctor Who* budget or on an impressive feature film budget. You could still include any available episodes that exist in the *Doctor Who* archives within this version so as to finally produce 'complete' stories of these 'Holy Grails'. What do the other fans think? In this day and age, I seriously see no reason why this should not be possible.

Anyway, I love the magazine, especially the comic strip. Is it not about time that the strip Doctor had a proper encounter with the Cybermen and Sontarans again? Or maybe a multi-Doctor adventure (and I don't mean the flippant comic interludes such as *Happy Deathday*). The guys that write the comic strips would undoubtedly produce a classic again.

Anyway I have rabbitted on for too long. My water is getting cold.

DAVE MCARTHUR
VIA E-MAIL

Lovely idea, Dave, but such extensive CGI would still cost an absolute bomb! But maybe one day, when we all live in space or something? Anyway, talking of the comic strip ...

REFORMED STRIPPERS

I have a confession to make. For a long time, on *Doctor Who* newsgroups, I would sit and happily tell people how utterly crap the comics were. "How can one take a companion named Izzy seriously?" I would cry, staring down at the pointless eight pages in my **DWM**. [Eight pages? Don't give Scott ideas! – Ed] But, since issue 300, I've discovered I actually *like* the comics. I think it mostly has to do with the Izzy/Destrii arc which you fellows, amazingly, kept going for two and a half years. And what stories they were ...

I actually got angry when the humans attacked the peaceful Daleks in *Children of the Revolution*. I was shocked and dismayed at the death of Gansmann, and hoped that Kessler would get his (and his little dog too) in *Me and My Shadow*. I was caught up in the epic *Oblivion*. And, yes, I was saddened by Izzy's depature. I now don't see the comics as a throwback to the **Doctor Who Weekly** days, but as stories in their own right, and just as important as the books and the audios. I promise to view the comics with more gravitas in the future.

So, who's this Olla the Heat Vampire then ...?

KEITH BROOKES
VIA E-MAIL

You really, *really* don't want to know ...

This afternoon I felt like I had travelled back in time to the late 1970s. Just checking the cover again, yes it's definitely **DWM**, not **Doctor Who Weekly**, and it's the year 2003, not 1979. I've just read the first part of *Doctor Who and the Nightmare Game* – Fantastic! The best comic strip since ... I was a kid, I think (I'm 32 by the way). The story was pure nostalgia, and the artwork is very reminiscent of the early **Doctor Who Weekly** strips drawn by Dave Gibbons – the best I've seen in years.

The comic strip is something I've for the most part overlooked since the early 1990s, as I felt the stories and artwork had not been up to the standard of the glory days of *Star Beast* and *The Tides of Time*. But if *Nightmare Game* is a hint at the direction the comic strip is taking, I'll be awaiting each new chapter with eager anticipation – and it'll be the first time since my childhood that I've gone straight to the strip before reading the articles! I must remember – it's out in *four* weeks' time, and it's not 12p any more!

STEVE SMITH
VIA E-MAIL

WHO'S WHO?

It's been a while since we've been able to talk about who the next Doctor Who will actually be, and, thanks to Big Finish, that one special debate has been rekindled in those smoky Fitzroy Taverns of the world (or over those internet chatrooms). And this time around, that debate can be resolved pretty sharpish, six times over!

So it was with a contented sigh that I read the news that David Warner has signed for the second of the *Unbound* plays. I think this is one helluva piece of inspired casting. Here is an actor who can and does excel in any production – yes, even in the 'god'-awful (geddit?) fifth *Trek* move – and will surely bring his own unique portrayal to our beloved hero. But who next? My money's on Nigel Havers – simply because of his association with Don Warrington and Anthony Stewart Head; both BF 'veterans'!

Anyway, has anybody noticed the similarity between *Doctor Who* fans and hobbits? Apparently, hobbits delight in knowing information as long as it's accurate; they like to have books filled with things they already know, set out fair and square with no contradictions.

Odd, that ...

ELLIOT THORPE
VIA E-MAIL

READERS' MUMS

Many moons ago, my Uncle John was kind enough to buy me a brand new wardrobe. Unfortunately, the wardrobe was rather plain and lacked character. After a few alterations, however, I managed to transform it into my very own TARDIS. As proof, here's a nice pic of my mum (Gladys) inspecting the result of my efforts. Please publish the photo in your fab mag, as it would make my mother a very happy lady.

DAVID WIGGINS
LONDON

Far be it from us to upset anyone's mum!

DUDLEY! MORE!

Thanks for the long overdue interview with Dudley Simpson. His music contributed to much of the show's magic, and its glaring absence, particularly in Seasons Eighteen and Nineteen, is partly responsible for me never loving the series in quite the same way again!

ADAM MEAKIN
VIA E-MAIL

NICE MAN CORNER

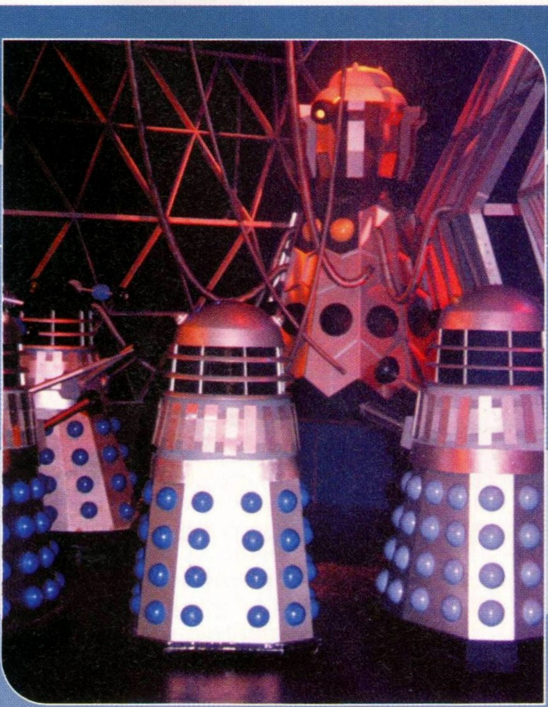
Having read the editorial in Issue 329, I would like to say that I am very excited about this year being the 40th anniversary of *Doctor Who*. However, being a bit short on the old shekels, and living in remote, darkest Lincolnshire, make it difficult for me to attend conventions. But I do my best, poor little me – I write letters and articles for fanzines, and I'm even thinking of starting a local group up here – but it's still my number one ambition to attend a convention one day, as I'm still a convention virgin, (blush!). Quite simply, I *love* the whole *Doctor Who* thing – I have done since I was 11, and I hope I always will. This year I hope to be able to attend some kind of convention, but if I don't, I just want to say a big hello to all *Doctor Who* fans out there, and to wish you all a great 40th anniversary year. And, whatever I'm doing, I will certainly be drinking a big toast to the programme on November 23rd!

NEIL MAGRATH
VIA E-MAIL

Dear Neil. We adore you. Love **DWM** x

WE ALSO HEARD FROM ...

JIM SMITH ("I was going to congratulate you on how brilliant The Watcher was in **DWM** 330, but I've been distracted by how cute Verity Lambert is in the picture printed on the same page. Dear me, I must be getting old."); **MICHAEL LEACY** ("Isn't it time we had a vote on the best *Doctor Who* scream? My top three would be the Yellow Kang in *Paradise Towers*, Barbara in *100,000 BC* and Leela in *The Talons of Weng-Chiang*. What about a readers' top ten?); and loads more. Keep 'em coming ...



COMING IN **DWM** 333

TYPE THIRTY!

Ten years on, Andrew Pixley investigates the long and difficult journey of the **30 Years in the TARDIS** documentary from script to screen in a revealing **Archive Extra**!

LUCK OF THE DRAW?

Was **Doctor Who**'s success down to a string of lucky coincidences? Join Daniel O'Mahony as he investigates the knife-edge our favourite show walked in a new three-part feature!

MAKING HIS MARK

Mark Gatiss tells us all about his brief captaincy of the TARDIS and a certain visit to Vancouver in the second part of our in-depth interview!

WALK LIKE AN EGYPTIAN

The Eighth Doctor's holiday plans go awry as he find himself facing **The Power of Thoueris** in a special one-part comic strip by Scott Gray and Adrian Salmon!

PLUS

The Time Team get all dewy-eyed as they meet **The Three Doctors**! **Space-Time Telegraph** returns to bring you all the gossip from the Big TARDIS house! And exclusive **Unbound** news, previews, reviews and all the usual naughtiness!

That's **DWM** 333, on sale **24 July** from WHSmith and all good newsagents!

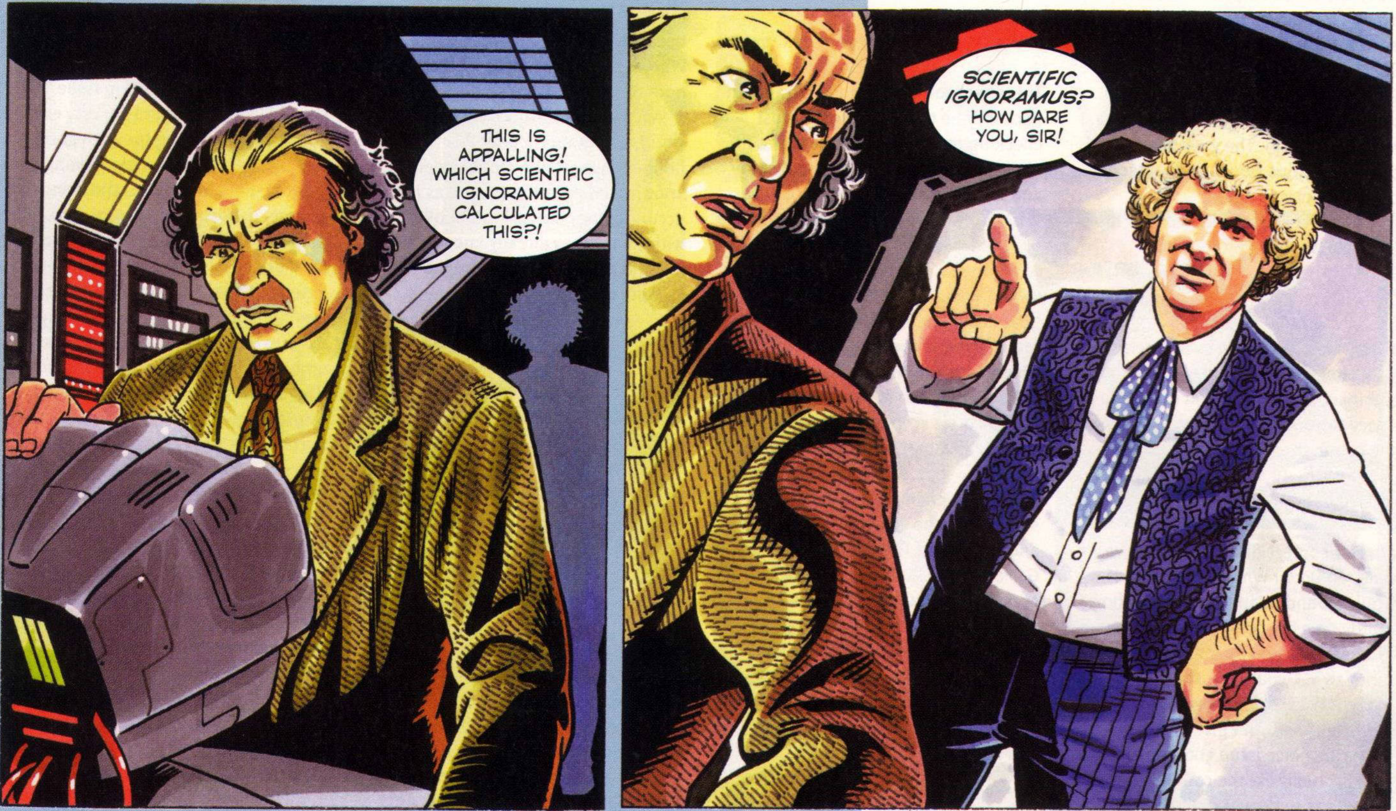
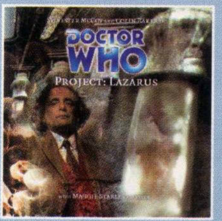

THIS IS APPALLING! WHICH SCIENTIFIC IGNORAMUS CALCULATED THIS?!
SCIENTIFIC IGNORAMUS? HOW DARE YOU, SIR!

ILLUSTRATION BY **MARTIN GERAGHTY**

PROJECT: LAZARUS

AN AUDIO DRAMA BY **CAVAN SCOTT & MARK WRIGHT** PREVIEW BY **MARK WYMAN**

DOCTOR WHO
PROJECT: LAZARUS



RELEASED JUNE 2003
Featuring The Sixth Doctor and Evelyn Smythe, the Seventh Doctor
Enemies Nimrod, and the Huldran ...
Setting Norway/Dartmoor, 2004/2007
You'll like this if you like ... *Project: Twilight*, *The Two Doctors*, Norse or Greek legends, *The Hound of the Baskervilles*
Listen out for a swish of leather with a subtle hydraulic hiss ...

The Doctor Colin Baker
The Doctor Sylvester McCoy
Evelyn Smythe Maggie Stables
Nimrod Stephen Chance
Cassie Rosie Cavaliero
Oracle Emma Collier
Sergeant Frith Adam Woodroffe
Dr Crumpton Ingrid Evans
Professor Harket Vidar Magnussen

Director Gary Russell

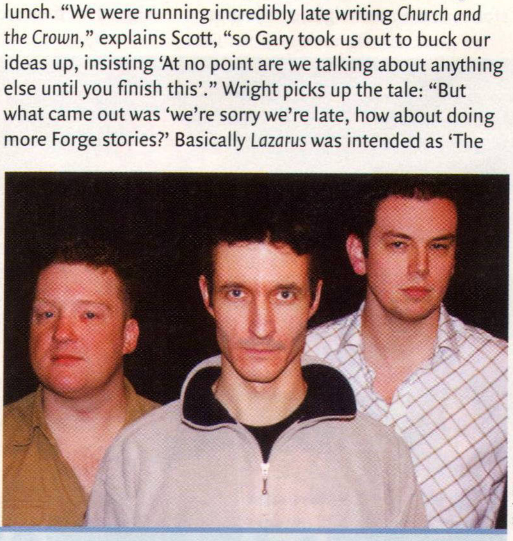
The Forge: a government-backed research facility hidden away on desolate Dartmoor. Its military experiments can backfire disastrously, but will the horrific extent of its underground work on alien technology ever come to light?

At the end of *Project: Twilight*, back in August 2001, the Doctor and Evelyn left the vampiric Cassie in self-imposed Scandinavian exile, promising to return with a cure. Meanwhile Nimrod, the Forge's most enhanced agent, proved to be equally undead. Unfinished business aplenty: but when the TARDIS returns to Norway a couple of years later, Professor Harket, paranormal hunter, is complicating the picture. But why is Cassie so unwelcoming? Which myth is the Professor intent on proving? How active has Nimrod been of late, and who is his agent, Artemis? When the Doctor and Evelyn are taken to the Forge itself, the Doctor eventually finds that his own future is endangered by Nimrod's work ...

"*Project: Lazarus* is Nimrod's story. It's 'What Nimrod Did Next'," says Cavan Scott, who, along with co-writer Mark Wright, clocks up a third audio credit with this sequel. In-between, they authored last November's *The Church and the Crown*, but don't expect swashbuckling in this story. "Of course, we did want to bring our musketeers, Delmarre and Rouffet, forward in a time-storm," jokes Wright, "but Gary Russell didn't go for that one ..."

It's the long-promised sequel to *Project: Twilight*, then? "Promised by us, more than it was in Gary's mind," admits Wright. So why was the last one left deliberately open-ended? "It was always there – a case of doing a *Who* story without pressing the reset button for the events the Doctor and Evelyn leave behind." Scott adds: "We were trying to establish that the world of the Forge would continue, but Gary kept saying 'No'".

The elements started falling into place over a working lunch. "We were running incredibly late writing *Church and the Crown*," explains Scott, "so Gary took us out to buck our ideas up, insisting 'At no point are we talking about anything else until you finish this'." Wright picks up the tale: "But what came out was 'we're sorry we're late, how about doing more Forge stories?' Basically *Lazarus* was intended as 'The


Mark Wyman

"THIS WAS THE COOLEST THING I'VE EVER BEEN ASKED TO DO IN MY LIFE"

Stephen Chance on playing **Project: Lazarus**' returning villain, Nimrod

Forge Parts 2 and 3'. We were pitching one four-part story for Colin's Doctor to introduce our theme, followed by another with Sylvester's."

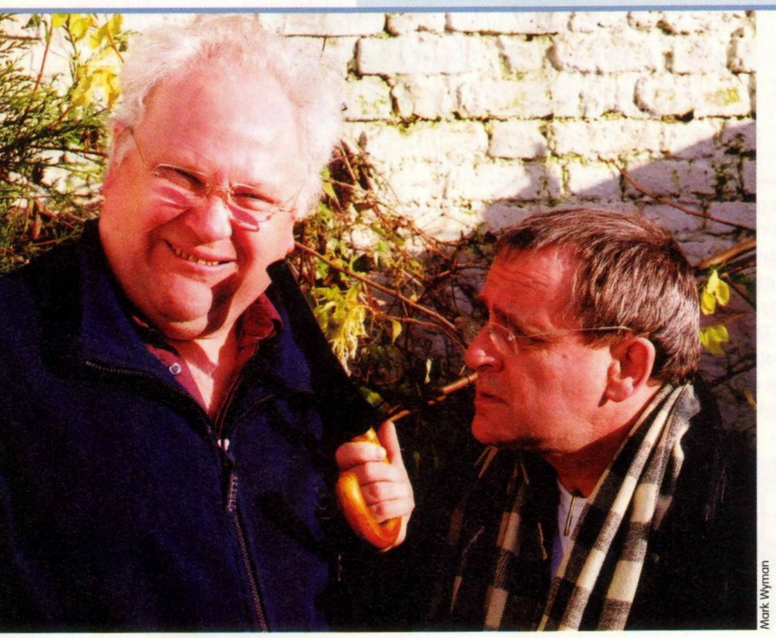
"We actually mentioned it as a joke," says Scott, "but hearing the outlines we had for parts 2 and 3, Gary went very quiet. I said 'You hate it, don't you?' but he responded 'We could do that as one story, if Jason (Haigh-Ellery) approves having two Doctors." Wright continues, "So we delivered *Church and the Crown* and a couple of days later another contract arrived, with a note from Gary saying 'There is a certain degree of trust implicit in this arrangement!' So in the anniversary year, we got to do a two-Doctor story."

Multiple Doctors aside, *Lazarus* features two returning characters, both vampires. "But one's a cyborg who's over 100 years old," counters Scott. "Although Nimrod's not really referred to in such terms: he just walks around with a swish of leather here and there ..." So expecting *Lazarus* to be another vampire story would be a misapprehension? Hadn't they considered a sequel in the same vein? "No – we've done vampires, so we never really wanted that again," says Scott.

Was it easier to write for Cassie and Nimrod once they knew the actors playing them? "Yes, this time we knew we had Cassie's voice," Scott enthuses, "and with Nimrod, Stephen Chance had made the character so distinctive in *Twilight*. He doesn't appear much, yet has a hold over the entire story. Lots of people said 'we can't believe he's only really in Part Four!'"

"LIKE ALL THE FANS, I LOVE IT WHEN THE DOCTORS COME TOGETHER"

Sylvester McCoy relishes the chance to team up with Colin Baker once again



Mark Wyman

DWM asked Stephen Chance to recall his initial thoughts on reading the *Twilight* script. "That this was the coolest thing I'd ever been asked to do in my life! Especially having to say 'Doc-torrr' in an evil way ... Jane Goddard, who'd been in some Big Finish stories already, saw I was green with envy whenever she mentioned them. So I made a CD of my voice material especially, and got Nimrod on the strength of that, which was brave of Gary." Did Chance always hope that there might be a sequel? "Yes, but I think I'd forgotten to hope by the time this actually happened!" Here, Nimrod's mostly on his own territory at the Forge. "One of the things about him is his arrogance: he seems to consider himself invulnerable." Was it a bonus to appear with two Doctors? "Absolutely – it's double the excitement!"

"The joy in this for us was writing Nimrod: there's no way that we'd have done it without him," declares Scott. "In the first story he was dealing with his mistake, but in this one Nimrod has power, and as they say, that corrupts." Wright agrees: "I think Nimrod's changed: Stephen said he seems more evil now. I have a certain personal attachment in getting Rosie Cavaliero back as Cassie, because I really cast her. Once we'd finished writing *Twilight*, I met her at a party: I'd seen her in *Cold Feet*, and I thought she'd be great."

Her first story left Cassie's fate very open-ended: when was Cavaliero approached about reprising the role? "A week ago!" she laughs. "I got the script on Tuesday. It's very nice because although she was left in Norway with a promise that they'd return, I didn't necessarily expect another story." Some time has gone by for Cassie, though. "She's been running from Nimrod, and trying to scavenge for a while," confirms Cavaliero. What has the actress been doing since *Twilight*? "Playing a 1970s suburban housewife in a long-running production of *Abigail's Party*. So that's a bit different from being a vampire ..." You won't go on stage hankering to drink blood tonight, then? "No, just more gin and tonics!"

"Cassie's such a tragic figure," observes Scott. "She's been blackmailed and beaten up by Nimrod, tortured by Reggie – with a blowtorch! – turned into a vampire, dumped in Norway ..." And then? "Well, that'd be telling ..."

How did Wright and Scott approach writing for two Doctors? "They've both got distinctive voices, and there are definitely different approaches to take," ventures Wright, adding "You can give Colin's Doctor big chunks of dialogue, and be confident he'll nail it first time. With Sylvester you've got to be succinct with the sentences, and as an actor he really appreciates that. The Sixth Doctor and Evelyn are such a wonderful team now, but it's almost too jolly: cocoa, knitting and chocolate cake. So we wanted to shake things up a bit. Because why would Evelyn travel with the Doctor? What if there's something she's scared of telling him?"

"I always like working with Maggie Stables," says Colin Baker, "and Evelyn reaches a kind of crossroads, a point of crisis in more ways than one here. But I can't share that with you, sorry!" Was Baker pleased to see a sequel coming along with familiar characters? "Yes, since often at these recordings you find yourself working with interesting actors who have strong characters. Then the story's finished and that's the end of them, so it's quite nice when good ones like these are picked up – starting with poor old Cassie, who the Doctor comes back to help ..."

In this story, Baker gets to share the studio with Sylvester McCoy, who is enthusiastic about how far the Big Finish audios have come since their launch four years ago. "It's such a delight that they've become so established, and can carry on with really good, original stories ... Now I, like all the fans, love it when the Doctors come together, so that excited me – but I really can't say what's great about this one!" What about recording with Colin Baker again, in this 40th Anniversary year? "It's been lovely doing this, because we've created this teasing relationship for conventions, and we had fun playing off that in the first audio. We just went wild with it, and we've kept a little of that going here ..."

But as Scott points out, "The two characters are poles apart now: the Sixth is domineering, the Seventh far more withdrawn. The Seventh Doctor we're writing for here is the one that's evolved in his solo stories, quite depressed and weary." Wright adds that, "This is set right after *Excelis: Decays* – I think the TARDIS dematerialises from that story straight into ours – and at the end we're close to the TV Movie."

Does McCoy consciously play his Doctor differently, if a story's set so close to the end of his travels? "What tends to happen is that the authors dictate the kind of Doctor. When I did *Bang-Bang-A-Boom!* recently, with Bonnie, that was a comedic one, falling into the 'early Doctor' for me. The rhythm of the writing gives it to you. Obviously there's room as an actor to impose things on that, but the author's really the thing in all creative drama. You just take the cue and run!"

TIME-PATH INDICATOR

JUNE

SATURDAY 28

TV Doctor Who: The Robots of Death by Chris Boucher [Fourth Doctor & Leela] UK Gold

SUNDAY 29

TV Doctor Who: The Talons of Weng-Chiang by Robert Holmes [Fourth & Leela] UK Gold

MONDAY 30

DVD Myth Makers: Mary Tamm & John Leeson *Reeltime Pictures, £10.99*

ALSO THIS MONTH

Audio Drama Doctor Who: Project: Lazarus by Cavan Scott & Mark Wright [Sixth Doctor & Evelyn and Seventh Doctor] Big Finish

Short Story Collection Doctor Who Short Trips: A Universe of Terrors edited by John Binns Big Finish £14.99

JULY

SATURDAY 5

TV Doctor Who: Horror of Fang Rock by Terrance Dicks [Fourth Doctor & Leela] UK Gold

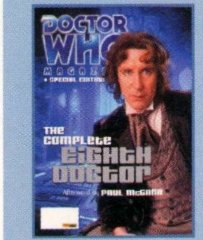
SUNDAY 6

TV Doctor Who: The Invisible Enemy by Bob Baker & Dave Martin [Fourth Doctor, Leela & K9] UK Gold

MONDAY 7

Novel Doctor Who: The Colony of Lies by Colin Brake [Second Doctor & Jamie] BBC Books

THURSDAY 10



DWM Special Edition #5: The Complete Eighth Doctor Panini Comics, £4.99

SATURDAY 12

TV Doctor Who: Image of the Fendahl by Chris Boucher [Fourth Doctor, Leela & K9] UK Gold

SUNDAY 13

TV Doctor Who: The Sun Makers by Robert Holmes [Fourth Doctor, Leela & K9] UK Gold

SATURDAY 19

TV Doctor Who: Underworld by Bob Baker & Dave Martin [Fourth Doctor, Leela & K9] UK Gold

SUNDAY 20

TV Doctor Who: The Invasion of Time [Fourth Doctor, Leela & K9] UK Gold

THURSDAY 24

DWM Issue 333 on sale *Panini Comics, £3.40*

SATURDAY 26

TV Doctor Who: The Ribos Operation by Robert Holmes [Fourth Doctor, Romana & K9] UK Gold

ALSO THIS MONTH

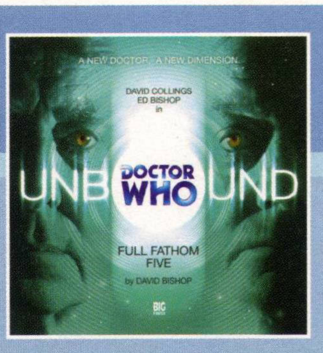
DOCTOR WHO
FLIP-FLOP

Audio Drama Doctor Who: Flip-Flop by Jonathan Morris [Seventh Doctor & Mel] Big Finish

Audio Drama Unbound: Full Fathom Five by David Bishop Big Finish £9.99

Novella Doctor Who: Fallen Gods by Kate Orman & Jonathan Blum [Eighth Doctor] Telos *Publishing £10 (Standard)/£25 (Deluxe Edition)*

Except where stated: BBC Books novels £5.99; BBC videos £12.99; BBC DVDs £19.99; BBC Radio Collection/Big Finish audios £13.99 [all double CD]. All prices quoted are RRP.



FULL FATHOM FIVE

AN AUDIO DRAMA BY **DAVID BISHOP** PREVIEW BY **MARK WYMAN**

RELEASED JULY 2003
Featuring The Doctor and ... Ruth?
Enemies Depends on your point of view
Setting Offshore from California, 2039 and 2066
You'll like this if you like ... Shakespeare's *The Tempest*, James Cameron's *The Abyss*, *Mawdryn Undead*, *The Deadly Assassin*, the setting for *Warriors of the Deep*
Listen out for "A background noise that makes your skin crawl"
Recorded 19 May 2003

The Doctor David Collings
Ruth Mills Siri O'Neal
General Flint Ed Bishop
Professor Eric Vollmer Matthew Benson
Lee Jack Galagher
Hoskins Jez Fielder

Music & Sound Design ERS
Director Jason Haigh-Ellery

Big Finish's *Unbound* range is getting progressively more mysterious. The 'what if?' of *Full Fathom Five* is too pivotal to be revealed here, except to say that David Bishop's story hinges on morality rather than continuity.

"There's an incident in 2039 in a scientific project," explains the author, carefully, "that's based underwater, as the title might indicate. Something goes horribly wrong – and 27 years later the Doctor is going down to this project – the D.E.E.P – to investigate. But almost every character has at least one hidden agenda ... When we were batting the plot back and forth, producer John Ainsworth wanted an element of ethical debate with regard to how far science should go."

The Scottish-based writer, who already has one *Sarah Jane Smith* and four *Judge Dredd* audios under his belt, says "I started by listing the things you take for granted about what the Doctor doesn't do, and inverting them all. That was the germ, and then I needed a plot to go with it! Writing the Doctor was a case of imagining what he'd be like. Until about a week ago – long after completing the script – I had absolutely no idea who'd be playing him ..."

Well, imagine no more: this one-off Doctor is David Collings, who recalled his TV roles as Vorus, Poul and Mawdryn in **DWM** recently. He's been mooted as a possible Doctor before ... "So I've been told," observes the actor, sporting a rather Doctorish velvet jacket, "but no-one's ever been in touch!"

How would Collings describe his approach to playing the Doctor? "Well, by the seat of my pants really! Just read the script and do it – it's great fun. I've got many memories of other Doctors, particularly what Tom Baker brought to it, so I'm trying to inject some of that off-the-wall quality. I'm not as 'au fait' mechanically as Doctor Who himself I'm afraid: I don't even have an electric screwdriver." Do his experiences of TV Sci-Fi help him understand such plots? "No, not at all," Collings says, cheerfully. "I'm just given a character to play, and I trust the writers to get their facts right."

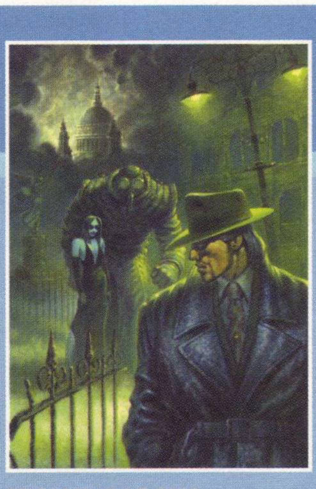
Full Fathom Five has no 'companion' as such, yet playing Ruth is Siri O'Neal, star of the 1988 BBC children's fantasy *Moondial*. "You could say she was the Doctor's sidekick on this particular adventure," she explains, "but he has a more fatherly interest in her. I came to this role through Sylvester McCoy! His son was having a party and I went along – then (director) Jason Haigh-Ellery turned up. We got on well, and recently he called to say 'I've been saving this job for you ...'"

Also guest-starring is American-born Ed Bishop. The Gerry Anderson star concedes wryly, "I do have credentials on the sci-fi market: 26 episodes as Commander Straker in *UFO*, and *Captain Scarlet* before that. All those years ago – I can't account for its extraordinary resurrection!"

Andrew Aitchison

"I'VE TRIED TO INJECT SOME OF TOM BAKER'S OFF-THE-WALL QUALITIES"
David Collings on creating his own Doctor ... at long last!

He says of General Flint, "He's meant to be an ogre: an extreme right-wing fanatic, which makes it kind of topical because now in America we have the neo-conservative influence. This story extrapolates from that: it's not simply about good guys or bad guys. I expect listeners will argue about it: in the old black-and-white days, there was no argument ..."



THE CABINET OF LIGHT

A NOVELLA BY **DANIEL O'MAHONY** PREVIEW BY **DAVID DARLINGTON**

RELEASED JUNE 2003
Featuring The Doctor
Enemies Eric Walken, conjuror
Setting East London
You'll like this if you like ... *The Singing Detective*, *The Third Man*, *The Maltese Penguin*, *Mean Streets*, *City of Death*, *Kiss Me Deadly* ...
Say what? "The Doctor ... the title was too vague. Either it meant nothing at all or it meant too much."

Where's Daniel O'Mahony been? It's a while since we've seen a *Doctor Who* story from him. "I never went away entirely!" O'Mahony protests. "I've written a few things for anthologies – most recently *The Book of the War* – in between lecturing and working in far too many bookshops. I've written no *Doctor Who* novels since 1996, mainly because the BBC hasn't commissioned any of my proposals – though, to be fair, only about three or four would have been any good. If I'd been churning out one new novel every six months for seven years, everyone would be sick of me by now ..."

"Daniel was one of the people I contacted early on," says publisher David Howe, "and when his outline came in, we recognised it had great potential. Sometimes you get sent something which is immediately 'right' and *Cabinet* had this feeling about it."

Perhaps surprisingly, though, the Doctor's not in it much ... "This is a quest story, at heart," continues O'Mahony, "and I knew exactly how, when and why the Doctor was going to appear; he had to be a constant presence throughout the novella. I was aiming for the effect of *The Third Man*, where Harry Lime is the driving force long before he puts in an appearance. The previews for *Doctor Who* novels and audios always seem to have little snippets along the lines of 'This is an adventure for the Fourth Doctor and Sarah, and set between this story and that one'. I saw the novellas as a range that could subvert the idea that we need to fit each story into a gap, and that each Doctor comes with a number stamped on his forehead! One great possibility of *Doctor Who* prose, rarely explored, is that you can unshackle the lead character from a particular actor; the Doctor, as a character, is bigger than the paraphernalia of TV production."

The film noir stylings and narrative are perhaps unusual for a story set in East London ... "The last thing I wanted to do was a pastiche of hard-boiled detective fiction," O'Mahony replies. "I was hoping to establish my own idiom, which would be influenced by Chandler and Hammett but not try to parrot them. And London's such a wonderful location – it's almost a character in its own right. I don't think I could have set *The Cabinet of Light* anywhere else without completely changing the nature of the story – though if *The City of the Dead* hadn't been forthcoming in the summer of 2001 I might have ended up setting *Cabinet* in New Orleans!"

This is not just another stand-alone novella, but a springboard for an entirely new series. "I didn't write *The Cabinet of Light* with any intention of revisiting the characters," stresses O'Mahony. "I was preoccupied with making

Cabinet as good as possible. It was only after I'd submitted the first draft that Telos approached me with the idea of spinning my characters off into their own series, which was incredibly flattering."

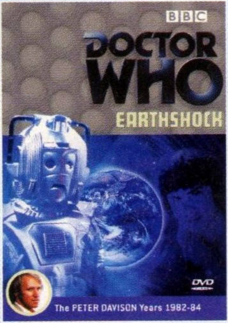
"It was always Telos' intention to start a range of original novellas alongside the *Doctor Who* range," states Howe. "When we discovered we could not continue with the *Doctor Who* novellas, we looked at what we had and *Cabinet* was an obvious prologue for a new series. *Time Hunter* is very *Doctor Who*-like in its premise and execution, but it's also quite different. We see it as a fusion of science fiction and time travel, steeped in film noir and detective fictions."

"David Howe asked if I wanted to write the first *Time Hunter* novella," states O'Mahony, "but I'd immersed myself so much in the story and the characters of *Cabinet*, I really couldn't separate them in my mind. I didn't want to revisit their world again just for the sake of it – what if I found out I didn't have anything more to say? So Lance Parkin will be writing the first book in the series, *The Winning Side*, so I think my babies are in good hands. They'd better be, for Lance's sake – I know where he lives!"

> "I DIDN'T MERELY WANT TO PASTICHE THE HARD-BOILED DETECTIVE FICTION GENRE"
>
> Daniel O'Mahony on **The Cabinet of Light**'s 'film noir' trappings

EARTHSHOCK

A DVD STARRING **PETER DAVISON** PREVIEW BY **DAVID DARLINGTON**



RELEASED JULY 2003 (TBC)

Featuring The Fifth Doctor, Adric, Nyssa and Tegan

Enemies The Cybermen

DVD Extras

Putting the Shock into Earthshock – a 30-minute documentary examining the impact of the return of the Cybermen and the death of a companion

Film Sequences – the complete film sequences for Part One

Alternate CGI Effects

Did You See...? – a 10-minute item on *Doctor Who* monsters from 1982

Commentary by Peter Davison, Janet Fielding, Matthew Waterhouse and Sarah Sutton

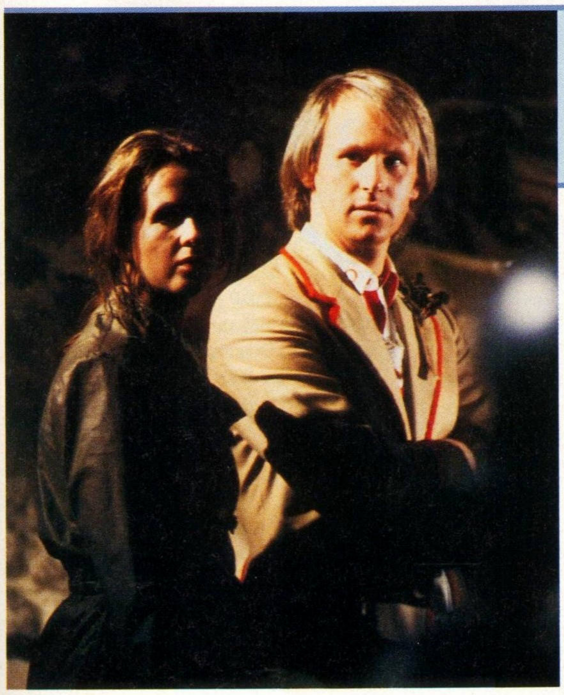
Isolated Incidental Music Score

Photo Gallery

Pop-Up Production Notes

I've got the system sussed; the DVDs for anniversary year are working to a careful plan involving at least one story for each Doctor and one for each of the big monsters, yes? "That's the situation *now*, but it wasn't originally planned that way," producer Steve Roberts confesses. "We basically just chose seven stories we thought would be good releases for the anniversary year, including *An Unearthly Child* and *Revelation of the Daleks*. As *The Dalek Invasion of Earth* hadn't been out for a long time, we decided to swap – but that left us with two Dalek stories in the same year. Thus, swapping *The Two Doctors* for *Revelation* would indeed give us an anniversary line-up that included the four biggest monsters. *Earthshock*, though, wasn't chosen as a good Cyberman story – it was chosen as a good Davison story!"

The dominant extra feature this time round is a documentary examining the impact of *Earthshock* on British *Doctor Who* fandom, produced and directed by a less familiar name, Ed Stradling. "I'd worked with the Restoration Team on Panopticon conventions," Stradling explains, "and it was largely on the strength of that, I suspect, that I was given the nod. *Earthshock* really jumped out at me from the list of titles for 2003, and I submitted a proposal in writing a few months later which was very much on the lines of what ended up on screen. It was a lot more ambitious than any of the previous proposals in terms of number of interviewees, so I was surprised when it was taken up. Probably the most interesting feature of *Earthshock* is its impact on the audience, most of whom were completely unaware of the Cybermen's return or Adric's death. It was for this reason that I wanted to get a feel of audience reaction – if the release had been *The Visitation* or *Kinda*, I doubt whether it would have occurred to me to interview fans for the documentary. The only person we wanted to interview but couldn't was [costume designer] Richard Gregory – I spoke to him and he was keen, but he was working in New Zealand all the time we were shooting."



> "THE INTERESTING THING ABOUT THIS STORY IS THE IMPACT IT HAD ON VIEWERS"
>
> Ed Stradling on his motives for an 'I Love **Earthshock**' featurette

As ever, Mark Ayres has tidied up the soundtrack and helped with the provision of an isolated incidental music track – and as with several recent releases, *Earthshock* has some new CGI effects in place as an optional extra. Since *Earthshock* is commonly held to be a quality production anyway, what was the reasoning behind this? "The two effects sequences that have been replaced – the 'candy-stripe' rays and the freighter crash – were the two areas we felt let down the production from a modern perspective," Roberts stresses. "I think the ending in particular has been improved. And, of course, people can simply elect to watch the default version with the original effects. We have also replaced all the film location material in the first episode with a brand-new transfer from the original camera negatives – it's unusual that they still exist. The difference in quality is striking ..."

Earthshock's commentary track differs from most recent releases in only featuring cast members – indeed, only the four regulars. "I did consider having Eric Saward involved in the commentary," admits Paul Vanezis, "although as soon as we had decided to make a documentary, I really felt that Eric should be involved in that instead. This allowed me to include all the regulars in the commentary which, since this is a pivotal adventure in terms of the loss of a companion, I thought essential. And I always approach any commentary involving Peter Davison with a great deal of anticipation; he is so charismatic, and he is incredibly knowledgeable about every aspect of television production – he's a producer's dream!"

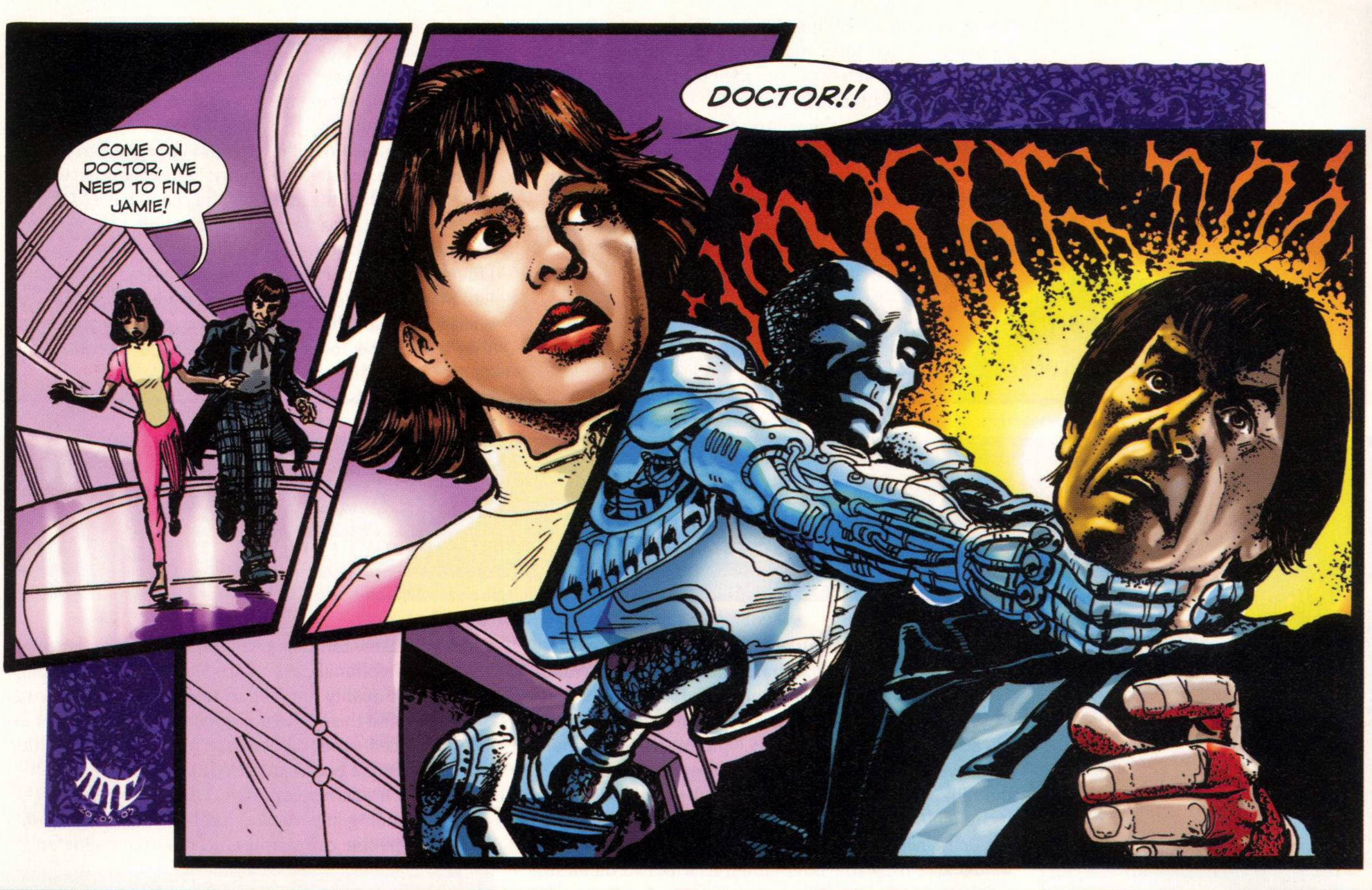
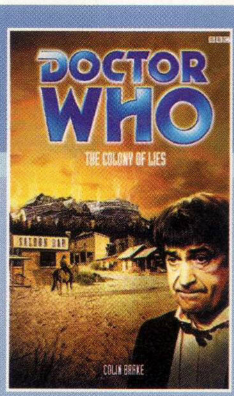

COME ON DOCTOR, WE NEED TO FIND JAMIE!
DOCTOR!!

ILLUSTRATION BY **MIKE COLLINS**



THE COLONY OF LIES

A NOVEL BY **COLIN BRAKE** PREVIEW BY **DAVID DARLINGTON**

PUBLISHED 7 JULY
Featuring The Second Doctor, Jamie and Zoe
Enemies The Realists – breakaway colonists – and the canine Tyrenian warriors
Setting Earth Colony Axista 4, 2537 AD
You'll like this if you like ... *Heritage, Firefly, Star Trek: Spectre of the Gun, Star Wars, Bonanza, The Man Who Shot Liberty Valance, Frontios, The Leisure Hive*
Say what? "It's probably too late for Earth, but not for the human race ... I will be establishing a colony to operate on Back To Basics principles."

"All writers are sensitive to criticism," concedes Colin Brake. "I was unfortunate enough once to have an episode of *EastEnders* that I'd written reviewed by the acerbic Victor Lewis-Smith in *The Evening Standard*. I still bear the scars!"

"*Escape Velocity* was not terribly well-received," admits range consultant Justin Richards, "but it was the end of an 'arc', and the readers' expectations were built up to unfair levels. So far as I was concerned, it did the business and it did it well. I had no qualms about recommissioning Colin."

"With *Escape Velocity*," continues Brake, "I was very aware that it was my first novel, conscious that my prose style was not as smooth as it could be, that parts of it had been written far too quickly and that I was appearing the month after Lance Parkin's latest opus! In addition, of course, it was the last of the stuck-on-Earth books, and I think the readership expected something more by way of a conclusion. It was meant to be quite light-hearted and fun, but got weighed down by its position in that arc. Hopefully *The Colony of Lies* will be read with fewer expectations, and enjoyed for what it is – a jolly adventure in time and space."

"TO BE HONEST I'VE ALWAYS BEEN A BIT OF A CLOSET FAN OF WESTERNS"
Colin Brake on his influences for **The Colony of Lies**

It was mentioned at the time of *Escape Velocity* that Brake might very well have been the next script editor on the TV show, had it continued beyond Season 26. Is the brief incorporation of the Seventh Doctor and Ace in *Colony of Lies* thus the realisation – or exorcism – of a long-held ambition? Apparently not ... "If anything," Brake counters, "after all the *New Adventures* I'm a little tired of them; great though Ace was, I do think she's featured in more *Doctor Who* than she should have! The prologue was a device to deal with a great info-dump I thought I needed at the outset of the book, which also it sets up a major theme for the novel. If I had become script editor for Season 27, I'm sure I would have inherited the plan to replace Ace during that season. I'd have probably gone for an Anglo-Indian girl from somewhere like Leicester or Leeds as the companion; maybe it would have been Anji just after she graduated, who knows!"

Mention of Anji leads to an obvious question – Brake created her in the first place; has he been observing how other writers have dealt with her? "I have enjoyed her continuing adventures, though some writers seem to have 'got' her better than others. I've been rather amused that some writers have struggled to have her using her supposed skills of economic analysis; I always thought her job was the least interesting thing about her ..."

The Colony of Lies is, essentially, a Western in space. "I've always been a bit of a closet Western fan," Brake admits, "and I'm definitely a sucker for space opera. I watched an awful lot of Westerns when I was doing my degree in Film and Drama Studies, for some reason. Although when I was reading *Heritage*, I thought it was Lance's space shuttle all over again." Huh? "When I realised that the Doctor was going to go up in a space shuttle in *Father Time*, I was worried that it took a major element out of *Escape Velocity*, the moment when the Doctor finally 'escaped' from Earth."

So will Colin be back for another stab at *Doctor Who*, critics notwithstanding? "I've been having fun as a regular writer on *Doctors*, and I am just about to start an episode of *The Bill* which I'm quite excited about. With *Doctor Who*, I'd really love to write an audio play, but Gary Russell's booked up for centuries in advance, isn't he? Oh well. As soon as I get a moment I'll start thinking about another PDA. Maybe a Fifth Doctor story next, or maybe a First ... time will tell ..." DWM

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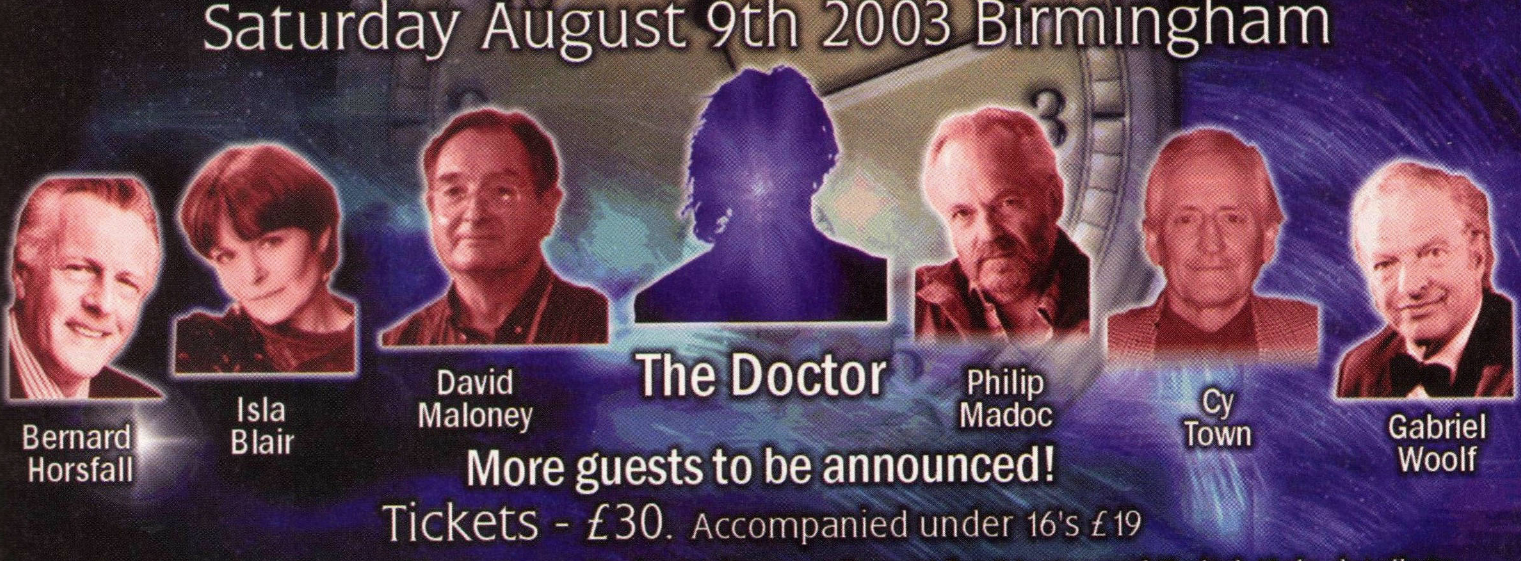

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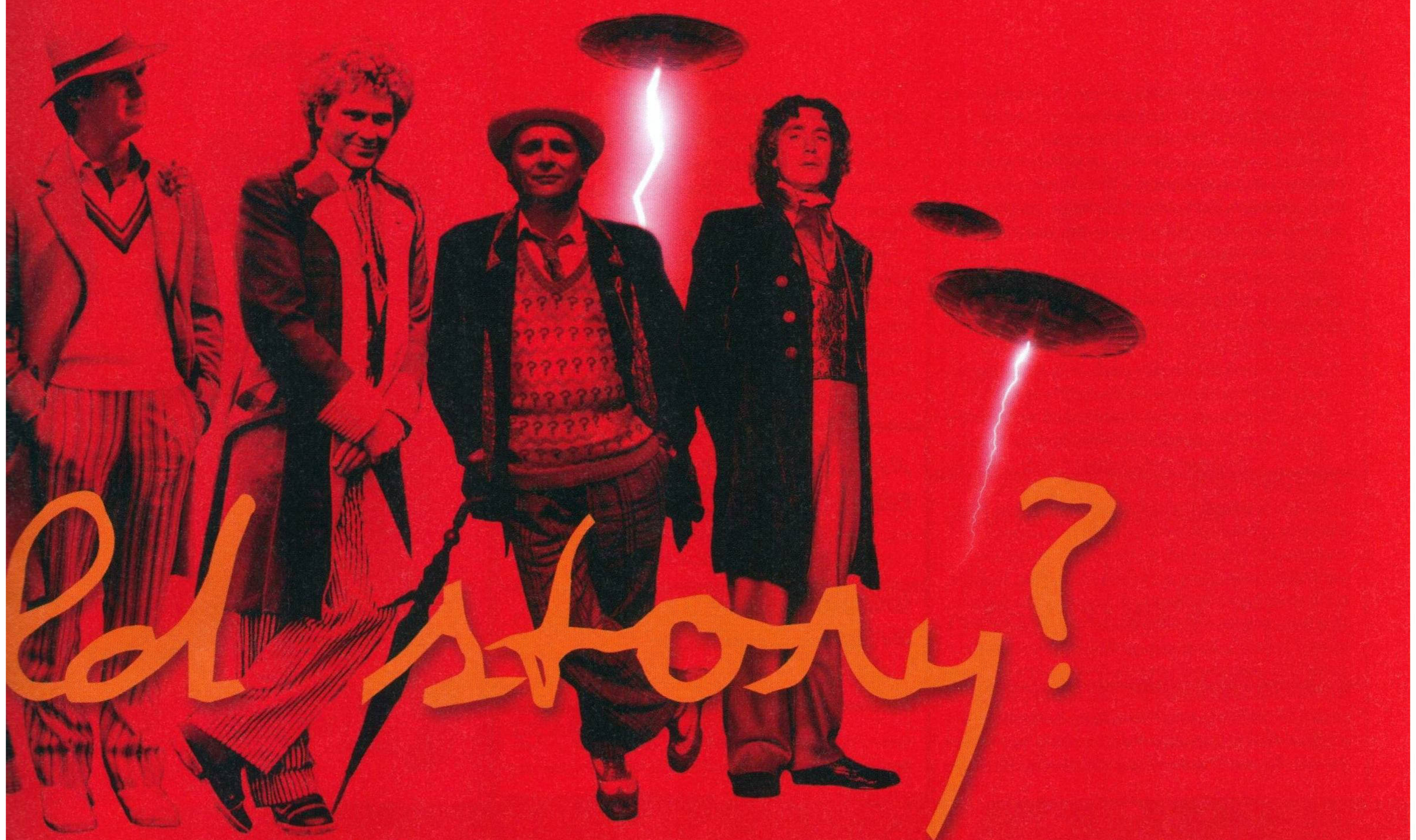


same old story?

"An unlimited format! The series that can do anything and be anything!" But has it ever occured to you that that's an absolute load of old nonsense? The ever-suspicious **Gareth Roberts** investigates, and discovers that maybe **Doctor Who** isn't quite as flexible as it likes to think ...

All fans have their favourite *Doctor Who* stories. But while there are several bones of contention scattered throughout the TV series history – let's not stop to have the 'Graham Williams was brilliant/terrible' argument again, eh? – there is a general consensus around particular stories. Nearly everybody adores *The Talons of Weng-Chiang*; nearly everybody does not adore *Timelash*. It struck me that while there have been many hundreds of story reviews and all manner of polls since the first days of fandom, nobody had sat down and tried to work out, as scientifically as possible, just *why* some stories are better than others, and reflect their findings back on *Doctor Who* in its entirety. In other words, what can we learn from the series' successes and failures; and if the show ever does return to TV, how might the pitfalls be avoided?

Primarily, I want to look at the writing of the stories. Out of necessity, this is all going to be wildly subjective, but I'll try not to be deliberately controversial with my wild theory that *Dimensions in Time* is better than *The Ark In Space*. (Not really.)

What I'll be trying to do is pair up successes and failures, and dissect the scripts to see where they go wrong and right. I've tried to pair up stories that are broadly similar in the *Who* sub-genres. Malcolm Hulke famously once told Terrance Dicks that with the new exile format of Season Seven, he was limited to two stories; 'we go to them' or 'they come to us'. In fact, even in the normal run of things, there are very few stories in *Doctor Who* that aren't based around themes familiar from the series' beginnings. The same concerns crop up over and over again, but precisely because they are often made quite subtly, it's rare that we get tired of them. The only exceptions to the general rules of thumb are the Hartnell and McCoy eras, which have quite a different view of the Doctor himself and thus operate differently in their narratives. It's my contention that the series is at its best when its narratives, however complex, are made clear and stick to one theme.

The Irish playwright Denis Johnston was fascinated by plots, and sketched out a rough list of the 'seven' that recur across all cultures. *Doctor Who*, unlimited though it may be in theory, never moves out of these, though some are emphasized more than others – numbers one to three and seven in particular. It's a series about *solving* problems. Very few stories, if any, end in palpable defeat or disaster, so the negative effects of some of these plots are often not fulfilled but averted. But just a quick glance down this list demonstrates that for a series with an 'unlimited format', *Doctor Who* is mostly limited to just three or four of the seven.

1. Cinderella/The Hero Who Cannot Be Kept Down – Unrecognised virtue at last recognised.

This is *the* basic tenet of the series. The Doctor is much more often than not treated with suspicion and disregard; the viewers and companions know he is a hero, and wait for him to prove the other characters wrong, win them over and save the day. Good, clear examples are found in *The Moonbase* and *Snakedance*. The companions often fill this role too – and in the background, so do guest 'goodies' like the belittled Merak or Dr Todd. The self-sacrifice of apparently weak or misguided characters like Katarina, Adric, Galloway or Beyus – and, indeed, the Fifth Doctor – also fit this role.

2. Achilles – The Fatal Flaw

The fatal flaw in an originally powerful and good person that leads to their comeuppance rarely applies to the Doctor himself, with the notable exceptions of *Planet of the Spiders* and *The Invasion of Time*, but it applies to several other characters. Salamar in *Planet of Evil* starts the story as a young, confident hero but his flaw – fear of the unknown – leads to his tragic death. Mena is Chairwoman of Argolis, but the indulgence she shows to her only son almost leads to her doom. But most importantly, nearly all of the Doctor's opponents – from Tegana to Tryst – had a choice to make between good and evil; some, like Davros, the Rani or Sutekh, have even convinced themselves that they're doing good. And there are a lot of clever scientists who make the wrong decision.

3. Faust – The debt that must be paid, the fate that catches up with all of us sooner or later.

The biggest, most obvious Faustian pact in the series is between Turlough and the Black Guardian. Magnus Greel is another good example; he can't avert, only delay, his self-inflicted dissolution. Many of the Doctor's enemies are working frantically to stave off their fate by cruel and unnatural means; the Master's desperate quest for regeneration, the original Daleks' desire to wipe out the Thals so they can survive on Skaro, the Cybermen replacing their dying bodies with metal and plastic.

4. Tristian – that standard triangular plot of two women and one man, or two men and one woman.

This is very rarely seen in *Doctor Who*, for obvious reasons, but there are glimpses – *The Curse of Peladon* and *The Green Death* cast the Doctor in a desexualized version of the 'other man' role, and Ian's subtle rivalry with Ganatus for Barbara's affections in the first Dalek story, and the shenanigans between Delta, Ray and Billy in Shangri-La are other cases.

5. Circe – The Spider and the Fly.

Again, this makes fewer appearances, but the gift horse of *The Claws of Axos*, Davros' tricksy deal with the Kaled Council, and the Daleks pretending to be servants on the Vulcan colony are nice examples. But the best has got to be Melkur stringing Kassia along.

4. Romeo and Juliet – Boy meets Girl, Boy loses Girl, Boy either finds or does not find Girl: it doesn't matter which.

Again, apart from companion departure stories, this is a rare occurrence, and it's never the main thread of a *Doctor Who* plot. Jamie and Victoria, Ace and Sorin and King Peladon and Jo play out this plot in background action.

5. Orpheus – The Quest.

Another big player in *Doctor Who*. The Hartnell stories are a series of quests to get back to the lost TARDIS; we also see the quest for the Key to Time, and numerous other quests for McGuffins as diverse as the keys of Marinus, the Minyan race bank, and the Nemesis.

What I'm going to try and do now is to boil down a similar list of sub-divisions of these plots that apply more directly to *Doctor Who*.

INVASION

Aliens attack Earth and have to be sent packing. (*The War Machines, The Dalek Invasion of Earth, The Claws of Axos, The Visitation*)

WAR

A struggle between two opposing factions – one good, one villainous. (*Remembrance of the Daleks, Battlefield, Planet of the Daleks*)

UNDER SIEGE

A small group of humans in an isolated environment battle against an insidious alien menace that is slowly encroaching upon them. (*The Tenth Planet, The Moonbase, Fury from the Deep* etc.)

COUNTERPLOTTING

Several rival factions, often in alliance, are plotting against each other. (*The Caves of Androzani, The Two Doctors, The Ribos Operation*)

MAD SCIENTIST

A brilliant scientist is determined to follow through experiments, no matter what the cost to human life. (*Genesis of the Daleks, The Brain of Morbius, The Talons of Weng-Chiang, Invasion of the Dinosaurs, Mindwarp*)

ANCIENT EVIL

Something evil from the very distant past is awoken by accidental human foolishness. (*Snakedance, The Dæmons, Image of the Fendahl, Pyramids of Mars, The Hand of Fear*)

FANTASY LAND

A world where normal physical laws have been overturned and 'magical' things can happen. (*The Mind Robber, The Celestial Toymaker, The Deadly Assassin*)

RIGHTING A WRONG

A terrible injustice causes much strife, and must be set to rights. (*Warriors' Gate, The Mutants, The Power of Kroll, The Mysterious Planet*)

UP THE REVOLUTION!

An oppressed population rebels against the ruling elite. (*The Sun Makers, The Happiness Patrol, Timelash*)

INTERFERENCE IN HISTORY

An alien force is tampering with the course of recorded history. (*The Time Meddler, The Time Warrior*)

BACK IN TIME

The TARDIS crew visits a period of Earth history and gets involved with an intrigue. (Lots of Hartnells)

CITIES OF DEATH

An exotic or unusual locale becomes the focus for an alien intrigue. (*City of Death, Arc of Infinity*)

"WHY WON'T YOU LISTEN TO ME?"

The Doctor tries to make those in authority heed his warning of an alien menace. (*Snakedance, Planet of Evil*)

FIND THE TARDIS

The crew members are separated from the TARDIS and strive to get it back. (*Terminus*, most Hartnell stories)

TAKING THE FIGHT TO THE ENEMY

The Doctor decides to pre-emptively polish off an opponent. (*Invasion of Time, Remembrance, Fenric*)

GET THE DOCTOR!

A foe decides to destroy him. (*The Chase, Castrovalva*)

Stories almost always slip between these categories – if you pick two or three genres at random, and add one of Denis Johnston's seven plots, you can structure your own story. So ... **Interference in History** + **Get the Doctor!** + **The Quest** = *Evil of the Daleks*. **Ancient Evil** + **Mad Scientist** + **Faust** = *The Dæmons*. **Invasion** + **Why Won't You Listen to Me?** + **Circe** = *The Claws of Axos*.

So – now we've taken *Doctor Who* to bleeding bits on our operating table, let's try to put it together again ...

Another governing influence on drama were the three Unities outlined by Aristotle in his 'Poetics' of the 4th century BC, and heavily biased on the stage conventions of classical Athens. *The Unity of Time* stated that the action of a drama should take place over a fictional period of not longer than a day. *The Unity of Place* stated that the action should all occur in one place. Both of these, understandably, were already superseded by the 16th century, though it's interesting to see how even very modern dramas that rely on them (eg *The Royle Family*) are accorded a special kind of critical respect almost automatically. *Doctor Who* tramples all over these two Unities – most stories seem to take place in a heated rush, an eternal present, with little or no sense of time passing normally at all. You can easily count the number of times you see the morning sun rise in *Doctor Who*, for example. And I'd argue that certain stories that relocate themselves in later episodes prove among the most memorable in the series' history – *Earthshock*, *City of Death* and *Logopolis* could be favourites because they give us something new to look at as the episodes go on, whereas *The Mutants* or *Four to Doomsday* are stuck in the same drab sets from start to finish.

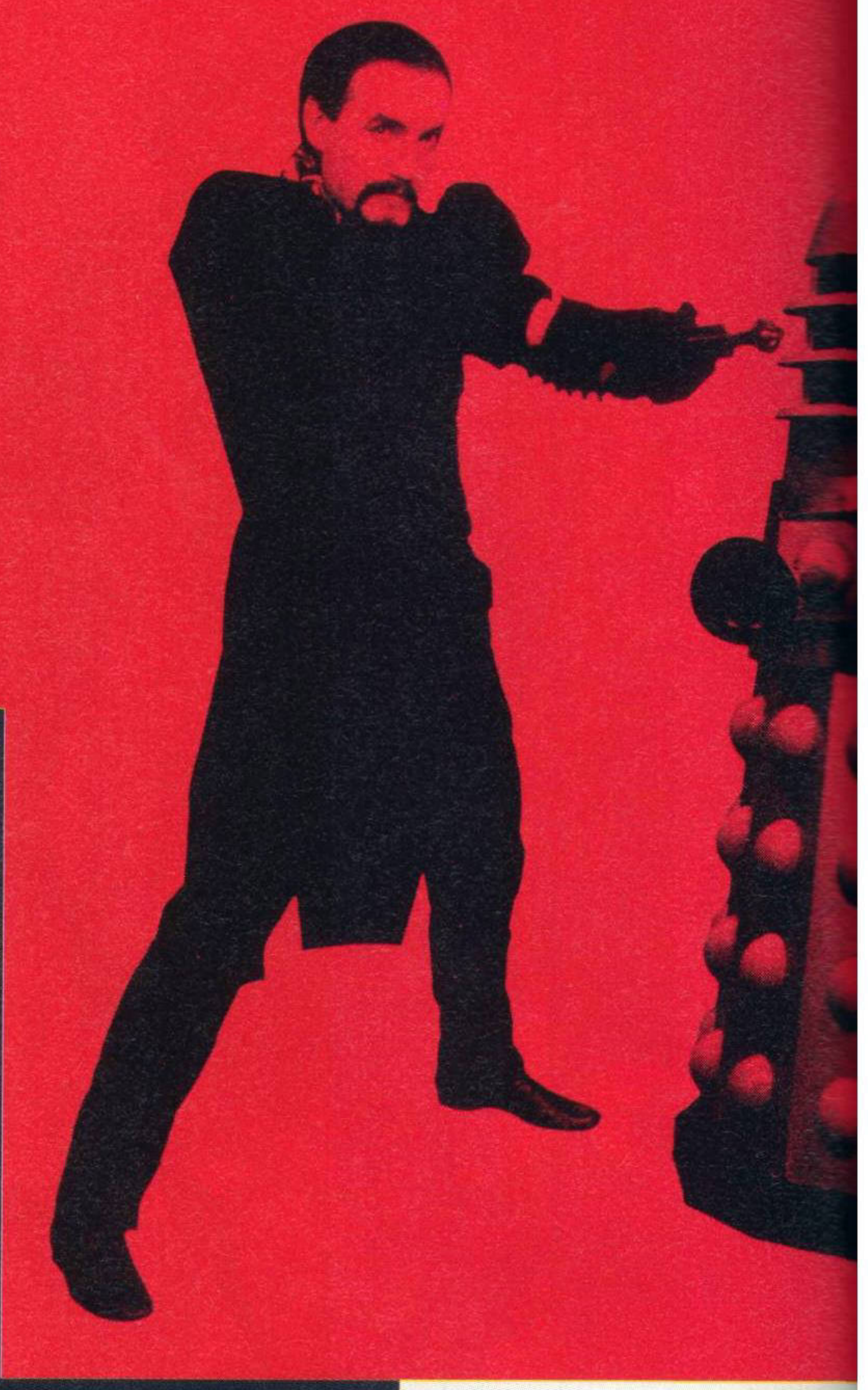
But there still remains *The Unity of Action*. And here comes my big theory. Aristotle says: "The interest of the play shall be one throughout. It may have more events than one, but the interest must not be divided; and any subsidiary motive must be purely secondary, lying into the main purpose, and leading towards the general conclusion."

I reckon a substantial branch of the TV *Doctor Who* stories, especially in the 1980s, that go pear-shaped from the script stage onwards are breaking this rule, churning together all manner of confused plots. If *Doctor Who* had story titles like the ones in *Friends*, 'The One With The Chinese In Victorian London' or 'The One Where Davros Built The Daleks' would be fine. 'The One Where The Black Guardian Forms A Bond With A Mysterious Schoolboy To Murder The Doctor, And The Doctor Meets Two Versions Of The Brigadier, And There Are Some Aliens Who Want The Doctor To Give Them His Regenerations, And There Are Two Transmat Capsules That Go Back To 1977 And 1983' hardly trips off the tongue, does it?

We'll also be looking at why writers like Robert Holmes nearly always satisfied us – and why some others nearly always didn't.

It's worth remembering, however, that direction and design are a huge part of the TV *Doctor Who* mix. The sheer conviction of the Philip Hinchcliffe era has always made it the most popular in the series' history, making us forget some of the script failings – the cop-out ending of *The Masque of Mandragora*, the naff blandness of *The Android Invasion*.

And before anyone writes in, yes I know I've been guilty of many of the shortcomings mentioned below in my own work. Hopefully next time I'll remember my own warnings. And as Isaac Asimov said, you could write the worst book in the world out of bits from the work of the best writers in the world – so sorry to anybody who I'm about to critique ...



AVERAGE SCRIPT, BRILLIANT DIRECTION
TERROR OF THE ZYGONS

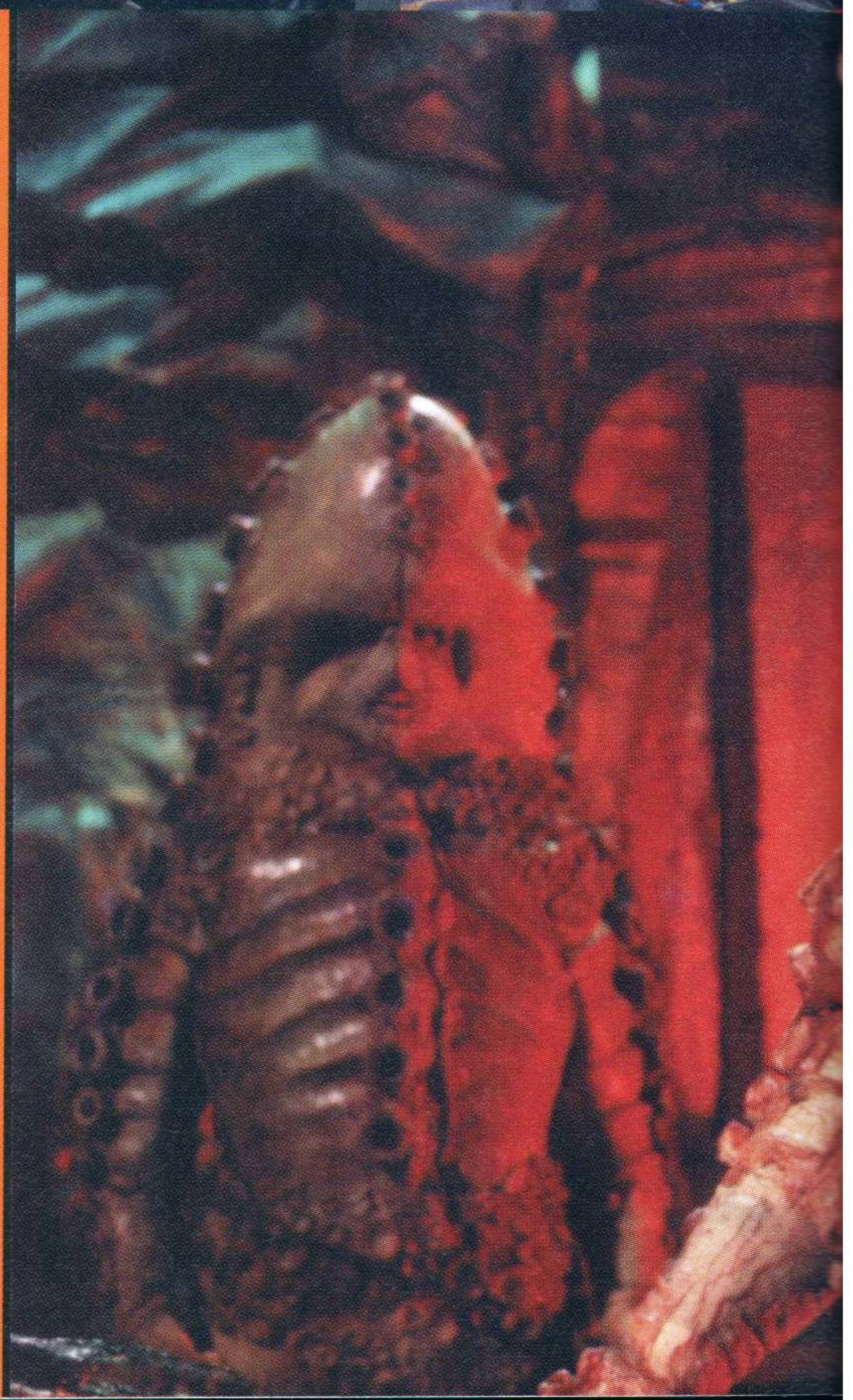
BRILLIANT SCRIPT, AVERAGE DIRECTION
THE PIRATE PLANET

Terror of the Zygons is, however you look at it, an archetypal invasion story, with a dash of ancient evil thrown in. It's derivative, obvious, and by 1975 we'd seen it all many times before – it's strongly reminiscent of both *The Claws of Axos* and *The Sea Devils*, so why do we love it so much? I think the answer lies squarely with Douglas Camfield. This is surely one of the best-directed, possibly *the* best-directed, story in the series' history. Just look at the scene of the false Caber emerging along the beach; the vision-mix of the first cliffhanger; the emphasis on the Doctor, a lot of the time in extreme close-up at the front of a scene, with the lesser mortals in the background; the emotional impact of 'Harry's been shot!' To say nothing of the design; the Zygons and their ship are beautifully realised, making them much more than the generic aliens they are in the script, and the model shots of the Zygon ship leaving Loch Ness are excellent for their age. Camfield also knows how to wring every last drop of intrigue and emotion from his script – he takes care to frame the shot of the Brigadier catching first sight of the Doctor, knowing how important this is. He takes Angus MacRanald's 'comedy Scot' warning to Sarah – which, as written, belongs to the same cod, Anglocentric tradition as that milko in *The Green Death*, look you – and makes it evocative and unsettling. He adds the little visual details that help to anchor the story and its setting; those two UNIT soldiers tramping by outside the Fox Inn, the animal desperation of the Zygon copy of Harry. Even Nessie can't ruin it.

Just stop and think – what if every *Doctor Who* story was directed to this standard? Think of *Terminus*, with similarly shadowy lighting, haunting music and utter conviction. Or *The Two Doctors*, directed so that Space Station Camera is a terrifying hell-hole full of deadly traps and not just a section of BBC corridor with some tinsel in it and plinky-plonky Casio VL-Tone music as the Doctor sorts out the problem of the locked door.

The opposite side of this equation comes from stories like *The Pirate Planet*. It's got a bog-standard, proscenium-arch, brightly lit ambience. But the sheer brilliance of Douglas Adams' writing just can't be held back. There's some new twist or revelation every few minutes, and even what should be dull little scenes – like Mula waiting with K9 in the Mentiads' cave – are quirky and full of life. But think how much better it could be if somebody like Camfield had handled it; Pralix sweaty and close to death, the Mentiads terrifying, the captain a truly tragic figure.

The series really comes up trumps in stories like *Caves*, where a great director meets a great script. So, as the Doctor once said, though it's what's inside that counts, it's nice to get external appearances right too!



UNITY OF ACTION
THE CAVES OF ANDROZANI

DISUNITY OF ACTION
RESURRECTION OF THE DALEKS

Caves is rightly loved by almost everyone – the undisputed success of 1980s *Doctor Who*. So, apart from the enlivening hand of director Graeme Harper, what makes it such a humdinger?

I reckon it goes back to Aristotle. *Caves* shows off the Counterplotting story in its purest form; every scene moves the story on, and every character has a motivation, a choice to make, and an outcome. Characters like Krau Timmin and Krelper don't even get names in most *Who* stories. And crucially, despite the abundance of plots and counter-plots, there is just the one – complex but easy to follow – story, that keeps feeding back to the essential backbone: the Doctor's efforts to save Peri. Everything that happens in the story impacts on this, from Sharaz Jek's infatuation with Peri to Morgus mistaking the Doctor for an agent of the authorities. Generally, most 1960s and 1970s stories have a central unity of action, but it's hardly ever so striking and involving. In a similar way, despite its wanderings, *Earthshock* is very much the story of Adric's death, and stories as diverse as *The Power of the Daleks* and *Inferno* revolve around one central problem.

It was in the 1980s that *Doctor Who*, for whatever reason, got tangled up. There is simply too much going on in many of the stories, and *Resurrection of the Daleks*, despite its generally bravura realisation, is a case in point. What exactly is it *about*? Like several of its 1980s stablemates, *Resurrection* feels like watching three or four totally different stories at once. The One With Davros Being Rescued; The One Where The Daleks Plan To Invade Earth With Duplicates; The One Where The Daleks Plan To Trap And Duplicate The Doctor; The One With The Dalek Mercenary. It veers all over the place, and the resolution seems like simply a matter of switching the different parts of each story off rather than an inevitable outcome. If the Daleks were up to just one nefarious scheme, we'd get to know all the characters, the plot would be comprehensible, and there'd be room for a satisfying conclusion. The sacrifice of Stien counts for little compared to the sacrifices of, say, Galloway or Noah because we've understood so little of all the things that are going on. There are other offenders – the conclusion of *The Trial of a Time Lord* being the most obvious, as it's so labyrinthine that the 'answers' to the Doctor's problems only throw up a different set of questions.

ASKING JUST ENOUGH
THE ROBOTS OF DEATH

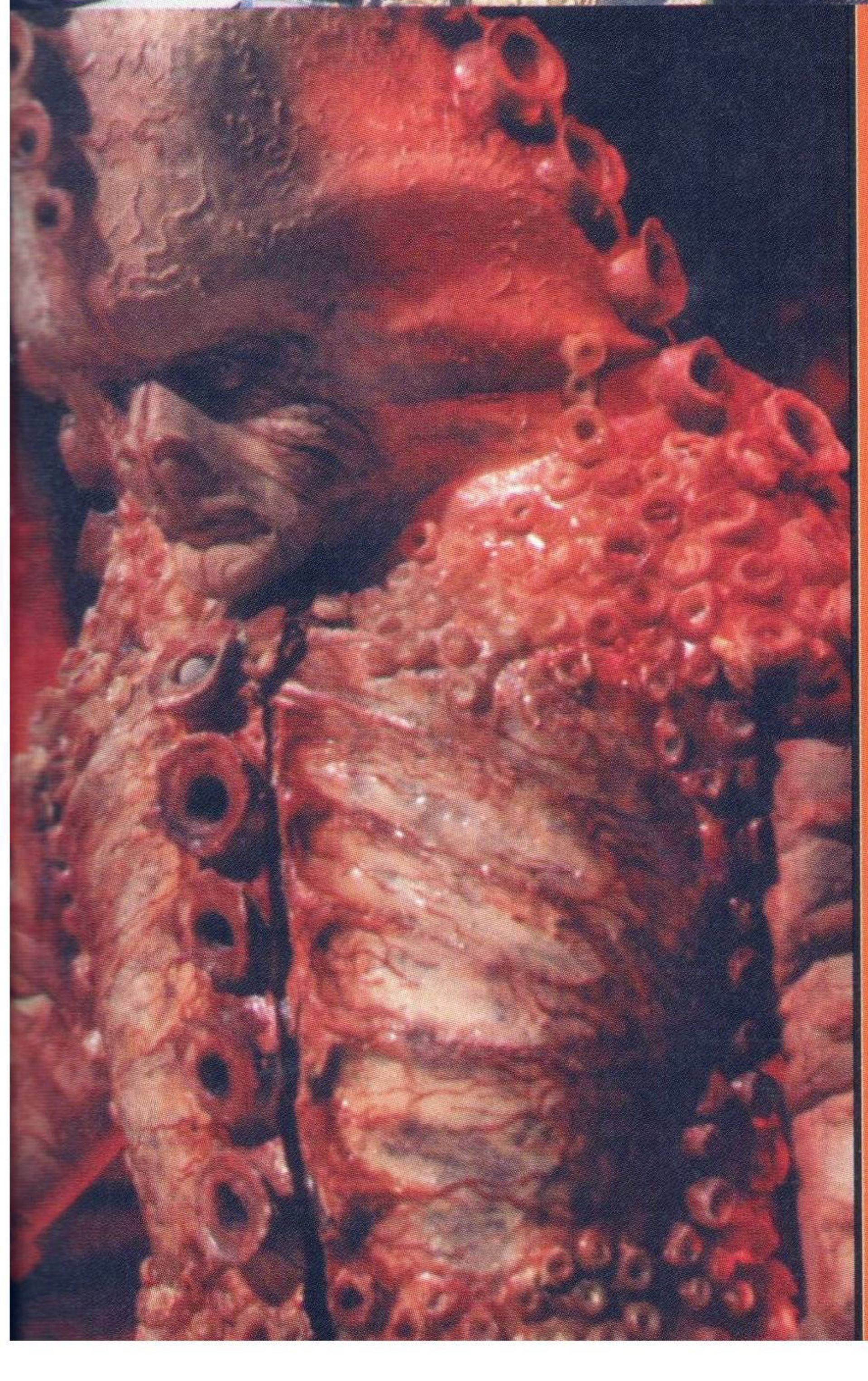
ASKING TOO MUCH
BATTLEFIELD

Whatever its other merits, *The Robots of Death* stands as a good example of a script that's asking just enough of the BBC's technical departments. There need to be humanoid robots with glowing eyes, a nice model of a Storm Mine, and some corridors – the script can do the rest. Compare that to *Time-Flight* or *Battlefield*, which would be difficult to achieve on a Spielberg budget. Unlike Nessie, for example, or the Rat, which are not the central point of the stories they appear in, *Battlefield* is written to draw attention to the likely shortcomings of the BBC budget; a massive thunderstorm, tons of soldiers, a gigantic buried spaceship with King Arthur in it, flying knights, and many, many swordfights.

SOMETHING FOR EVERYONE
KINDA

SOMETHING FOR THE BOFFINS AND THE FANS
THE TRIAL OF A TIME LORD

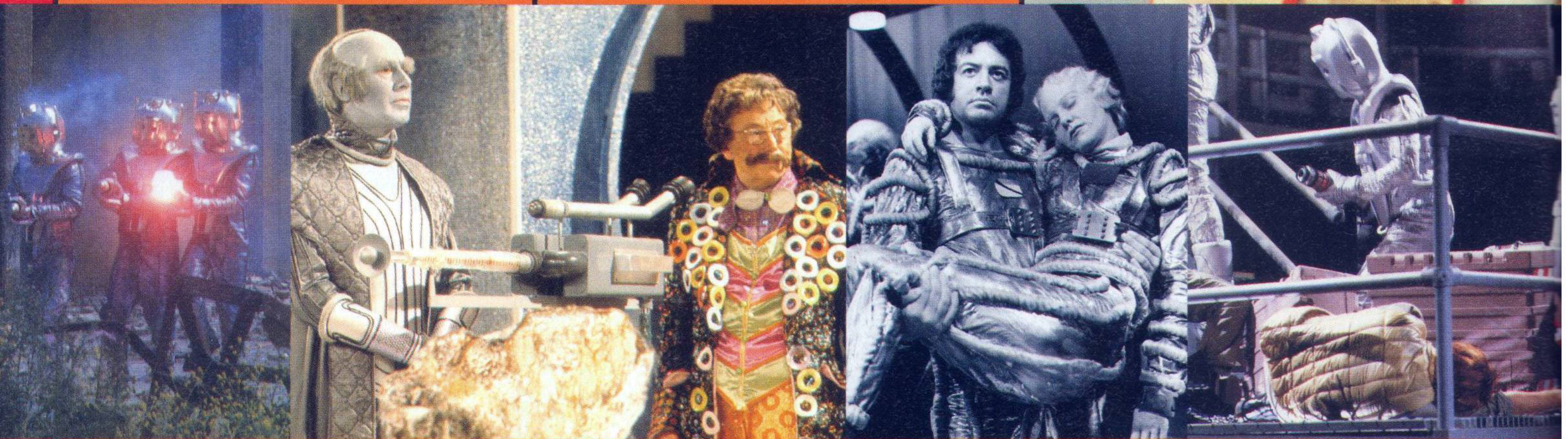
I've chosen *Kinda* to illustrate this point because it's an odd one, as you may have noticed – but such is the elan and assurance of the script that you're left feeling you're intended to be a bit puzzled, and so take what you can get out of the story by thinking about it. We don't even get the usual reductionist scientific explanation of the Mara (well, not until *Snakedance*, anyway) but Christopher Bailey is so good at involving us in the



drama that we feel we're in the hands of an expert, and we relax. He takes time to illustrate the weird concepts he's selling us, reassuring us by placing our viewpoint character – Tegan – in the thick of the most baffling part of the story.

"WHAT CAN WE LEARN FROM DOCTOR WHO'S SUCCESSES AND FAILURES?"

At the other end of the scale is *Trial*. Not only is it baffling on so many levels – how can the Doctor see into his own future? What happened to Peri? Who the hell is the Valeyard? Etc – it's also framed by concepts that could only really mean anything to a very small portion of its audience – *ie*, us. The Matrix, the Doctor's relationship with the Time Lords, and the involvement of the Master are all horribly complicated, and rely on an intimate understanding of the series' past. Nobody takes the time to explain any of this to the outsider. If the series was looking to attract new viewers after the 18-month suspension, it went about it in a curious way. If you were coming to *Doctor Who* for the first time with *Trial*, what on Earth would you think the series was about? Other similar examples of navel-gazing would be the incomprehensible *Arc of Infinity* and the vague 'explanations' of stories like *Logopolis* and *Castrovalva*, which have mind-boggling hard science-fiction concepts at their root that nobody troubles themselves to demonstrate or explain to us. As we never see a 'block transfer' – whatever it is – going right, it's hard to understand or care when it goes wrong.



WHO ARE THESE PEOPLE?
SILVER NEMESIS

I KNOW THESE PEOPLE
CARNIVAL OF MONSTERS

In the strange world of *Doctor Who*, viewpoint characters are very important. Especially when the Doctor's companion is an alien like Romana or Turlough, it's important to include characters that we can understand and relate to – people or types we recognize – to help us understand the story and get involved. *Carnival of Monsters* is one of the most bizarre stories in *Doctor Who*, but the script is adept at selling us the story by employing recognizable characters with motivations. We accept the Scope because it belongs to Vorg and Shirna, people you might meet down the pub. And the Minorans are callous and expedient politicians. It's easy to tell what every character in *Carnival of Monsters* believes and wants.

I have no idea what Lady Peinforte, or Herr de Flores, or the Cyberleader want. What does the Nemesis *do*? I just can't imagine it. The Doctor and Ace are so odd that it's almost as hard to figure them out. Plop them all down in a setting that could be anywhere (and which the Doctor can hop in and out of in the TARDIS at will) and the story, whatever it might be, is lost in confusion.

THE EPISODE ONE PROBLEM
UNDERWORLD

THE EPISODE ONE SOLUTION
EARTHSHOCK

I recently heard another fan remark that "no *Doctor Who* story gets *better* as it goes on". I don't think that's strictly true, but there's something in it. Part One is nearly always the best bit – with lots of exploration, and mystery, and anticipation. I reckon is that the stories that do hold the attention and even get better occasionally, are the ones that string out some of that mystery and anticipation as long as possible. We don't know who 'Weng-Chiang' is until Part Six; the Monk's TARDIS only appears at the end of Part Three; we don't know what the Master's really planning until Part Four of *The Deadly Assassin*. Saving a bit of mystery seems like the best bet for sustaining interest.

Underworld is a good example of the opposite extreme. Five minutes into Part Two, we know who everybody is, what they do and what they want. The remaining three episodes are just a series of advances and retreats until a conclusion that seems desperately predictable. *Meglos* goes one better – we know *everything* ten minutes into Part One.

Earthshock gets better, despite having one of the best Part Ones in the series, because it keeps throwing curves. We suddenly move somewhere else – the anticipation of the Doctor meeting the Cybermen again is held off to the last possible moment – then just when we think we know what's going on, the Cyberleader hijacks the TARDIS!

GOOD STORY BADLY TOLD
THE KEEPER OF TRAKEN

AVERAGE STORY WELL TOLD
THE TOMB OF THE CYBERMEN

Tomb of the Cybermen should be a hammy lot of old nonsense – some poor souls might even argue that it is. It's a retread of the Universal Studios mummy stories and proceeds through every cliché of the 'ancient evil' genre with unrelenting predictability. It succeeds because it's so well-paced and well-written. Everything happens just as you want it to – like a lot of Troughton stories, it's like a brilliant bedtime story; scary but very comfortable. And what should be tosh is a gem.

We can see the reverse in *The Keeper of Traken*. It features a startlingly strong and original (for *Doctor Who* at least) idea – a talking statue that exploits the sadness and disappointment of a lovelorn young woman for its own ends – but this notion is buried so deep in the mix that what we are left with is lots of running about, and tons of technobabble. The tragedy of Kassia is left so underdeveloped that even her loving husband, Tremas, hardly seems to care when she dies the most agonizing death. (See also the entirely unlamented fate of the Reverend Nicholas Parsons in *The Curse of Fenric*.)

Amazingly, the pivotal incident that sparks the whole story – the Keeper unwittingly ruining the happiest day of Kassia's life by naming Tremas as his successor – we don't even get to see! Instead the Keeper just tells the Doctor and Adric what happened in a casual aside in Part One!

A SATISFYING CONCLUSION
ROBOT

A NOT SO SATISFYING CONCLUSION
THE KING'S DEMONS

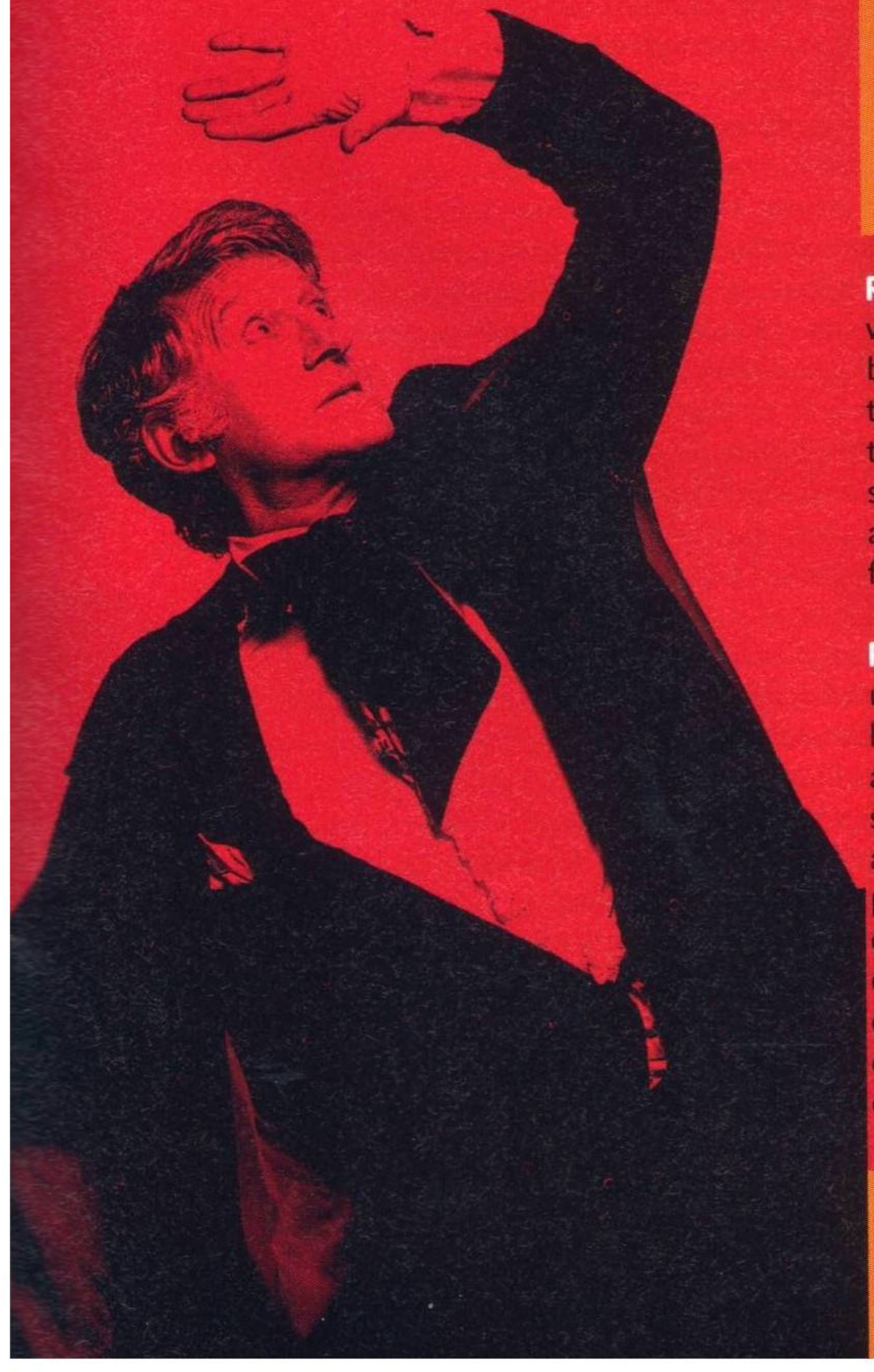
Robot is a brilliant example of a story that knows exactly what it's doing. Only the Doctor's superior intelligence, acting on Benton's casual recall of an apparently throwaway remark by Professor Kettlewell, saves the day. I reckon the Doctor works best when he pulls the cat out of the bag like this. Like a great detective, his superior brain shows us what we *should* have thought of with the same set of clues. The Hartnell and Troughton eras are very good at this – witness the Doctor's bloody knife trick on Za, or his use of the Gravitron to expel the Cybermen.

The most unsatisfactory conclusions come when the Doctor uses some unlikely talent or arcane technobabble to solve a problem, or just does it by accident. "How very convenient" as they said in *Wayne's World* – just look at the fire that kills the Terileptils, as if the Fates realised that it was the end of Part Four and intervened. Or how about the Doctor's never-before-displayed ventriloquism talent saving the Earth from Mandragora? The worst offender I can think of is *The King's Demons*, in which the Doctor simply switches the story off by flummoxing the Master's TARDIS, and *then* goes to the 'climax' of the mind duel with the Master. The story just seems to fizzle out. Antics with the neutron star in *The Creature From The Pit* and the handy self-sacrifice of Beyus in *Time and the Rani* also leave a nasty taste of corn in the mouth.

Making up a new TV series from scratch is always going to be tricky. The advantage that the hypothetical 'remakers' of *Doctor Who* will have is that they've got 26 years of glorious successes and glorious duds to learn from. Whoever (ifever?) they are, let's hope they take time to learn from the past in a meaningful way, looking at the deep structure of the series with all its inherent strengths and weaknesses, before they start worrying about the size of the roundels!

So – following on from this as-objective-as-I-can-manage survey of *Doctor Who* storytelling – I'll now have a go at formulating a Theory of Everything to help them. I'm sure you'll disagree with me about some of this – but here goes ...

the rules of doctor who



RULE 1 Design and direction are vitally important – precisely because the series is constantly trying to draw us into unfamiliar territories. Time must be taken to settle us into each new situation – and the Doctor should always be favoured in the direction.

RULE 2 The scripts should have a unity of action; everything that happens in a story should revolve around one situation. The setting should be a vital part of the story, and the characters should be a part of it – not parachuted in out of place. There should be just enough story for the number of characters. One idea done at its own pace is better than 15 crammed into four episodes.

RULE 3 The technical requirements of a script should be anchored in what is achievable, not asking for the impossible. On a BBC budget at least, the odd duff visual effect doesn't really matter – but cramming a script with requirements for relentless spectacle is a bad idea.

RULE 4 The story should be easily accessible to the TV viewer – if there's a high concept, it needs to be explained clearly and demonstrated visually. Stories picking up on distant parts of *Doctor Who* folklore are confusing and alienating.

RULE 5 Characters, especially villains, should have understandable motivations and desires; we should be able to imagine them getting what they want.

RULE 6 An element of mystery should be preserved beyond Part One of a story – preferably for as long as possible. There should be unanswered questions at the end of the penultimate episode.

RULE 7 The choices made by the characters need to be clearly outlined at each stage.

RULE 8 The Doctor should solve the problem using his superior brain from the facts available. His foreknowledge should not dictate the ending of a story – neither should a happy accident.

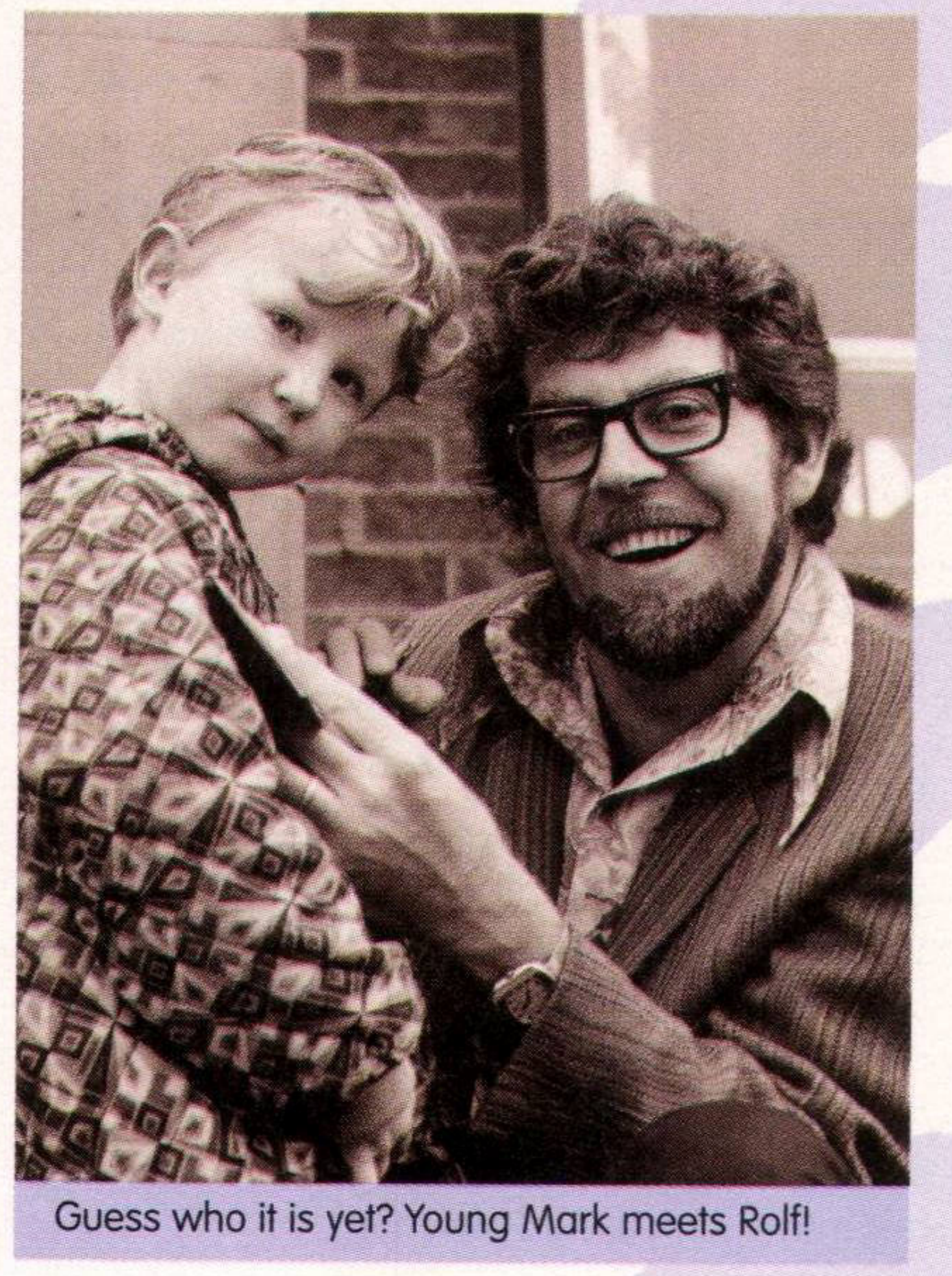
INTERVIEW MARK GATISS

EXTRAORDINARY GENTLEMAN

He's played the Doctor for the BBC, written a definitive **New Adventure**, reunited four ex-Time Lords for the 30th anniversary, followed Paul McGann to Vancouver, slipped **Spearhead from Space** gags into a BAFTA-winning BBC2 comedy series and attempted to bring back **Doctor Who** almost single-handed. He's **The League of Gentlemen** star **Mark Gatiss** and in the first part of an in-depth interview he tells **Anthony K McCail** about nightmares, **Nightshade**, and "not playing Tom's game"...

“Ian Ogilvy! Ian Ogilvy! *Ian Ogilvy!*”

We're on our way to lunch, picking our way through the busy streets of Central London, when Mark Gatiss – writer, performer, comedian and self-confessed “Edwardian eccentric” – suddenly darts off across the road towards an unassuming middle-aged man he's spotted amongst the crowds of Christmas shoppers. Ian Ogilvy – for it is he – turns in surprise as his name is called, and Mark grasps his hand and shakes it vigorously. “I just wanted to say that I think you're *fantastic*,” Mark beams, while the erstwhile Saint smiles bemusedly. “I've just bought this,” Mark continues, drawing an *Upstairs Downstairs* video from his bag. “You were great in it. You should be on the telly more.” They chat animatedly for a few moments about the current state of the television industry, before Ian Ogilvy shakes Mark's proferred hand once again and vanishes back into the festive throng.



Guess who it is yet? Young Mark meets Rolf!

Strolling back, Mark stares at me with wide, excited eyes. “That was Ian Ogilvy,” he breathes. “I can't believe I just met him!”

It's reassuring to see that a man who's had his finger in every conceivable *Doctor Who*-related pie since the show went of the air in 1989, has won a BAFTA and a Golden Rose of Montreux for his work with the critically acclaimed League of Gentlemen comedy troupe, and has rubbed shoulders with the great and the good in all manner of high-profile films and TV series, still has it in him to display a good, old-fashioned fannish streak when confronted by a childhood hero.

“Of course,” Mark grins as we take our seats in the restuarant, “I'm still a fan at heart. I'm as much a fan of *Doctor Who* as I ever was. I even played him once, but I can still sit down and watch *The Green Death* and be transported back to those wintry Saturdays. It never leaves you, that magic.”

But we're getting ahead of ourselves here. Time to sketch in a little background detail. Back, Mark! Back to your very beginnings ...

“I was born in Sedgefield in 1966 in Hardwick Hall maternity hospital,” he reveals, “which is now a country house hotel. My dad says I was born just behind the bar. He says that every week. I was brought up opposite the mental hospital where my dad worked and I had a dreary schooling, though a very happy childhood. I was very good at English, History, things like that, but really hopeless with Maths and suchlike. I'm very dim in that respect. I was always being told I lived in a dream world and that I needed to have some sort of basis in reality, but now I can say ‘sod you’ cos it's worked! Obviously if I was still on the dole and eating dry paper like I used to be, then I wouldn't be able to, but happily I have been revenged on the whole pack of them!” He shakes his fist triumphantly.

So how had the young history whizz taken his first tentative steps towards the showbiz life? “I always wanted to perform,” Mark recalls, “but I didn't know whether it would really be possible. My parents were supportive, but always in a way that I should have a fall-back if it didn't work out. I always said – though it was just a lofty ambition really – that I would like to make my name in something, rather than living my life, slogging away at things I didn't care about. And I'm happy to say that, incredibly, that's actually what's happened! I'm very privileged that my ambition worked out.”

But the young Mr Gatiss might have trodden a very different path, as it transpires ...“I had twin ambitions as a kid – a twin dilemma actually! I wanted to be an explorer stroke palaeontologist or an actor stroke writer. And I actually am ... an explorer stroke palaeontologist, that is. The comedy's all a ruse!” Mark grins.

“I did act upon it at one point. I had a long correspondence with a lovely man at the Natural History Museum about becoming a palaeontologist but, although I could do biology, you really need to have Physics and Chemistry and I was hopeless at that. I'm not a scientist, so that went away.”

So with palaeontology merely a scientific dream one wouldn't expect to find solved in a quiet Northern town, the aspiring performer must surely have set his sights on the glittering world of television? I wonder if any particular programmes might have caught his imagination ...?

Mark looks innocently at me. “What can you be getting at?” he asks.

Perhaps a little-known show by the name of *Doctor Who*?

Mark shakes his head – “I've never seen it!” – and then bursts out laughing. “No,” he smiles. “My very first memory of *Doctor Who* is actually a kind of folk memory, because my mother laughed so much at the Fish People in *The Underwater Menace* that my first memory of the series is of her doing this ...” – insert uncanny, wide-mouth Fish Person impression here – “... with her mouth. I must have been three.”

> ”Back in the early 1970s, **Doctor Who** was such a powerfully magical thing that I gave my young heart to it straight away ...”

“And then, crashing into colour on our black-and-white set,” he continues, “came *Spearhead from Space*, which is my first actual memory. I lived in a state of heightened terror about going towards March The Tailor on the high street for years afterwards!”

So it was the dashing Third Doctor who made an indelible impression on the young Mark? “Oh yes. I've got very specific memories of bits and pieces of that whole season. I remember Silurians in a cave. I *very* much remember the Ambassadors of Death in the countryside in that beautiful shot. And the one that really sticks with me is the cooling towers from *Inferno*, because there were some very nearby and every time we drove past on the way to my uncle Harry's I used to think about that and get scared.”

Mark gives a small shudder. “And then the doll in *Terror of the Autons* just petrified me,” he grimaces. “I've always had a horror of tiny little things; dirty, doll-like, dwarfy things. And that did it for me. I was ruined!”

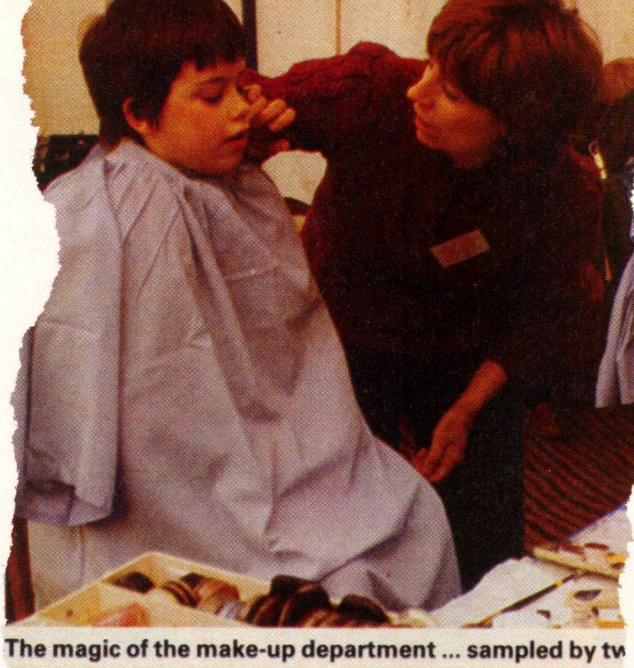
Ruined or not, I wonder whether Mark was alone in his love for – and fear of – the series, or whether *Doctor Who* was also the staple diet of his Sedgefield pals?

“For those of us alive in those days it was extraordinary,” he enthuses. “I mean as soon as I got into it – and I must have been about five or six – I was obsessed with it, though not in a way that you'd now describe as ‘unhealthy’. It was every boy's programme – and every girl's really. It was ‘the children's own programme which adults adore’,” he smiles, wistfully. “I know it's a cliché now, but it really was. It was Saturday teatime. It was just after *Grandstand* – all those clichés, but they're all so true. It was a powerfully magical thing and I just gave my heart to it straight away.”

And what of the rest of the Gatiss clan? Or were they all keen to switch over to *Nearest and Dearest*? “Oh no, it was a real family thing,” he affirms. “ I remember I was terribly jealous of my older brother, because he could say ‘Oh, you didn't see the Cybermen in the sewers, did you?’ and I'd go ‘Dohhhhh!’ ... And then my sister would say ‘Yeah, but I saw the one with the giant ants’ – and I was thinking ‘*what?*’. And then my sister, of course, did that thing that casual viewers always do, where she'd say, ‘But of course my favourite was the one where the Daleks and the Cybermen joined forces’. Now even as a nascent fan I'd go ‘noooooo! I *know* that didn't happen! Stop it!’ You didn't have to ring people up in those days and say ‘you know *Doctor Who*'s on tonight? Please watch it!’”

Excuse me? Cold-calling your friends to bump up the viewing figures? Did that *really* happen? “Oh yes,” Mark nods. “I remember when I was at college – I think it was the end of *Trial of a Time Lord* – and it felt very much like ‘this could really be the end’. So I remember saying to a few friends ‘even if it's just for old time's sake, *do* watch it because this is probably the last ever episode of *Doctor Who*’.” Mark shakes his head. “So sad. But back in the halcyon days of King Jon that was unthinkable because it was watched by eight or nine million people. It had that magic. It was unmissable.”

So with all that love for the show floating about the place in the early 1970s, had

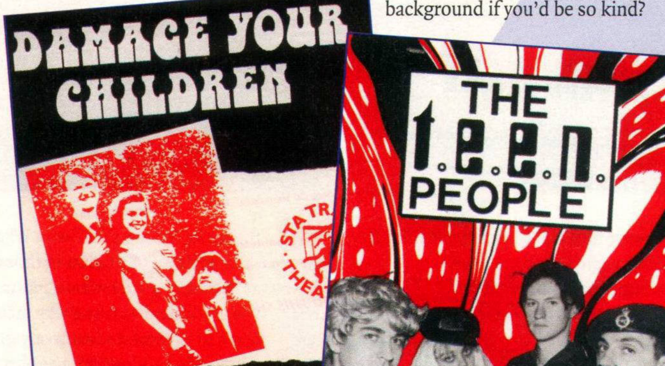

The magic of the make-up department ... sampled by tw

"That could have been me!" Mark's pal Edgar is the envy of all his friends ...

Mark hooked up with other fans, perhaps drawing little TARDISes all over each others' exercise books?

"No. It's odd actually but it just sort of never occured to me to join a fan club or start one of my own. I was never in the scouts, you see, and so I've always had a mistrust of vaguely para-military organisations – except for UNIT. It's a strange thing but I can remember the advert, after *Mawdryn Undead* I think it was, for the Longleat event and it never even occurred to me to ask if I could go – and it certainly never occurred to my parents to ask if I wanted to go – but subsequently I've met so many people who were there, some of them who weren't even dyed-in-the-wool fans. In fact my friend Edgar [Wright] who directs [Channel 4 comedy series] *Spaced* – and looks so much like Adric that I'm often tempted to crash him into a planet – is in the *Radio Times 20th Anniversary Special* being made-up. I'm terribly envious."

But it sounds like our lad was put off organised fandom very early on ... "When I was at primary school," he recounts, "a friend of mine called Mark Matthews had a *Doctor Who* club with his friend – there were just the two of them in it. I remember they set me an exam to see if I was allowed to join. All I can remember was that I did very well, but right at the last question I mistook *The Tenth Planet* for *The Dead Planet*, and I wrote a huge synopsis of the story which ended with 'and the Doctor eventually destroys them with the thermo-uclear generator rods'." Mark laughs hugely. "And they wouldn't let me in! So maybe that sickened me for life!"



How cruel! "Yes, but children so often are," nods Mark, sagely. "What I do remember vividly was that they'd also written a script called *The Last of the Osirians*, which was a sequel to *Pyramids of Mars*. It was very grown up, but I was still suffering from post-Pertwee blues and I wasn't playing Tom's game at that time."

"I met Steve Pemberton and Reece Shearsmith at college and we started to write plays together ..."

What's this? A dissenter in the ranks? Not a fan of Tom Baker's Doctor? Is this even *possible*? I begin wondering if I should call the police or something ...

"You see those Pertwee stories have always stayed with me," Mark explains, "and I don't think it's just because of nostalgia. I meet people now who seem to have just as much nostalgia for series like *Thundercats* and I just think 'how can you? This is awful!' But the proof of the pudding is that when I watch something like *The Green Death* again it still stands up as a wonderful piece of television. It's got a great story, it's incredibly moving and powerful, it's great fun, it's got a social conscience, it makes you cry and it addresses its audience in an intelligent way. It's just magic."

Well, agreed, obviously. But you can't wriggle out of it that easily. Back to this bizarre anti-Tom foolery, Mr Gatiss ...

"I can mysteriously remember seeing in *The Northen Echo* that photo of Jon Pertwee with Lis Sladen in his arms and an article saying she was his new companion," Mark muses, "but I had no idea that he was leaving. So I was round at my uncle Jack's house with my brother watching the last episode of *Planet of the Spiders*. By now, being eight, I knew all about the concept of the Doctor changing, so we got about halfway through and I remember thinking 'oh no ... nononoooooo ...'. I was absolutely disconsolate. Shattered. Couldn't *bear* it. So when Tom came along I was still devoted to the programme but I didn't like him at all." Mark shakes his head, sadly, remembering his long-lost caped crusader. "I remember asking Mark Matthews at school whether it was possible for a Doctor to regenerate backwards," he admits. "I mean I was also aware that *Doctor Who* itself was really good, with a run of fantastic stories, but it still took me long time to warm to Tom."

So with his childhood shattered by trolls and tests and Tom, what happened when it came time for the fledgling to fly the coop? A swift glass of champagne and then a drive into the sunset?

"If only! When I left school, I 'bummed' around for a year – what they now call a 'gap year' – and I went to Europe and had a great time. Then I started to apply to drama schools. I auditioned at a place called The Drama Centre, run by a crazy man called Christopher Fettes, who reduced me to tears, and then I went to see my old drama teacher and he asked if I'd heard of this place called Bretton Hall, which ran a degree course and was supposed to be very good. So I applied and I got in. And thank God I did!"

Mark sips his coffee before continuing. "The course itself was terrible, but it was a very beautiful ex-stately home in Yorkshire and it had the same college scarf as the ones used in *The Prisoner* – which spoke volumes about its isolationist policy if I had but realised it at the time! They didn't give a monkeys really, so we were left to our own devices and that's how I met Steve Pemberton, who was on my course, and Reece Shearsmith, who was in the year below. And we started to fiddle around together. And then we did some plays. Haha!

"I did a play with Steve called *Damage Your Children* at the National Student Drama Festival, and then we wrote one called *Death Warmed Up* which we did again at the Festival." Mark sits back and begins to rattle through the rest of his pre-League CV at speed. "Moved to Leeds, moved to Bristol, moved to London," he intones. "Did *Death Warmed Up* at the Canal Café, did a play with a friend of mine called *Pantagleize*, and then I started to write the outline for what became *Nightshade*."

Whoah! Hold it right there! Given *Nightshade*'s almost legendary status within the pantheon of *New Adventures* novels, perhaps a bit of background if you'd be so kind?

"Well I remember getting *DWB* and it had the *New Adventures* writers' guide in the news section," Mark says, "and I thought 'this is something I've always wanted to do. I'm not going to let the grass grow under my feet'. So I got on with it as soon as I could."

But, if I recall correctly, hadn't Mark already made an appearance in **DWM** by that stage? Staring at a pair of moodily-lit underpants wasn't it?

"Yes, lots of people seem to remember that," he laughs. "That was a picture from *The Teen People*. It was a sort of spoof of *The Tomorrow People*, with bits of *Doctor Who* thrown in because I couldn't resist. We did that first in 1990, and we did it on and off for another three years, so that was still ongoing then."

So *Doctor Who* was still a big part of your life then? What with running up phone bills to support Colin's swansong and splashing out on *DWB*.

"Yes, I was there until the bitter end," Mark says, ruefully. And I believe there were one or two others who stuck with it too." He pauses, as if a painful memory has struck him, before going on. "I think Season Twenty-Four was the closest I ever came to abandoning it," he sighs. "After *Delta and the Bannermen* I thought 'I really could stop watching this', although it hurt me to think it. And then suddenly *Remembrance of the Daleks* came along and I thought 'hang on, this has got a bit of something back'. Not only that but there were proper guest stars, like Simon Williams, treating it seriously, and some nice set pieces, and then Season Twenty-Six was even more like that and *Doctor Who* was suddenly quite interesting again."

Phew! So the enthusiasm had been rekindled? "Well I thought it was a mess. A real mess." Oh ... "Stories like *Ghost Light* and *The Curse of Fenric* have got some cherishably strange things in them – to think that this was still on BBC1 in 1989 is extraordinary! – but at the same time I just regretted that they seemed to have chucked storytelling out of the window. But I suppose my biggest problem was that I never felt Sylvester McCoy was really the Doctor. In real life, yes," Mark smiles, "but I wasn't convinced on screen. Plus the costume thing had got so out of control that the whole thing made me feel that if you'd found *Doctor Who* for the first time you'd think it was so perversely, bafflingly odd that you'd feel alientated and switch off."

Not one to sit idly by, however, Mark decided that if a series needs saving, you should save it yourself ...

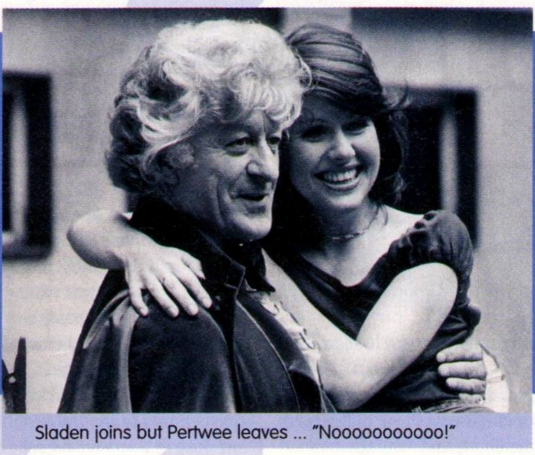
"My friend Simon Messingham and I had written a script that we were going to send to the production office called *The Space Asylum*," he reveals, "which I was very pleased with. We were really into grim and gritty *Doctor Who* then. Simon had long since gone beyond the pale and left the programme around the time of *Earthshock* I think, so one afternoon I showed him *Frontios* and *The Caves of Androzani* in a double bill and he just fainted with joy at how brilliant they were. So we wanted to write something in that kind of grim *Genesis* vein but then the show came off so that was it. Our lost story! But then it was only a year or so later that the whole Virgin books thing happened."

Right, yes, *Nightshade*. Now, about that bit of background we discussed earlier ...

"I was about 25 by then," Mark elaborates, "and I remember being on a bus from London to Leeds and I had an idea which I wrote down on a slip of paper. The idea was 'Man who's been in old sci-fi series is haunted by monsters from the show' and I first thought of writing it as a sort of post-modern ghost story – you know, the equivalent of Tom Baker being haunted by Nimon," he laughs. "But I was very very heavily into Nigel Kneale at the time and was obsessed by *Quatermass*, so I thought I'd do it as a cross between the two.

"It was supposed to be set in the present day but [Virgin books editor] Peter Darvill-Evans suggested a period setting – 1970." Mark pulls a face. "Somehow, though, I just couldn't quite bring myself to set anything in 1970 so I knocked it back a bit. I then got very into the idea that the Swinging Sixties didn't get that far north, because my old English teacher, Mr Watson, had once told me that he was the only person in his village, near Stockton, who had an afghan coat. He remembered being in the queue for *You Only Live Twice* in beads and Lennon glasses and this coat, while everybody else looked like they'd just come out of the pit! I also felt, out of loyalty to where I'm from, that I should do something that wasn't set in the Home Counties for once."

The Caves of Androzani: how **Doctor Who** should be!


Sladen joins but Pertwee leaves ... "Nooooooooooo!"

The "cherishably strange" **Ghost Light**

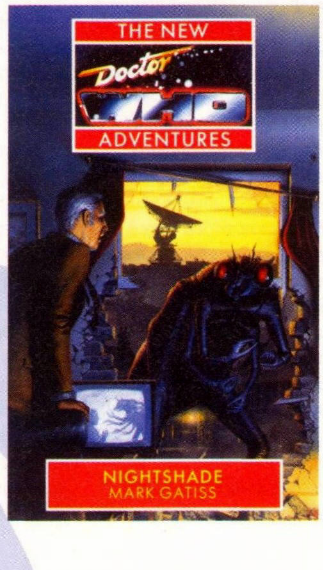
"**Nightshade** was fuelled by my joy at finally being allowed to write for **Doctor Who**. I stared at that cover proof for hours ..."

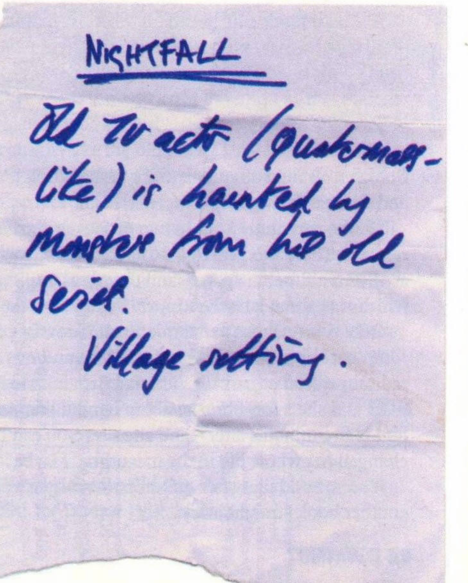
So, having studied those guidelines thoroughly, and been blessed with a good idea, had Mark's proposal for a novel been accepted straight away?

"Yes," he beams, "but with a proviso." Mark leans forward, eagerly. "It was one of the most exciting days of my life. Still is! I came back from Leeds for Christmas and there was this fantastic letter from Peter." He pauses and leans in even closer to the dictophone sitting on the table. "I must go on record," he says, decisively, "and say that I owe that man so much. He was a great inspiration and a real help and I wish he was still editing books because it's an awful waste!" He shakes his head slightly and returns to his story. "That letter is burned into my memory. It said 'powerful, terrific, highly original plot' and it was like a validiction, which I'd never had. I was overjoyed! The proviso was that they were still chancing their arms on the first four books, and so, although they thought it was going to be fine, he wouldn't commission it just yet. So I had this rather sweaty period of about three or four months of waiting. I'd moved to Bristol by then and one afternoon Peter rang me up and said 'go' – but by then I was already on the third chapter because I just needed to get it all down!"

It sounds like the book was eager to get out, so it was an easy thing to write, yes?

Mark nods vigorously. "Very much so. I was the easiest thing I've ever written precisely because I was so fuelled by my joy at a) finally being allowed to write a book and b) being allowed to write for *Doctor Who*. I hope it doesn't sound too *faux naïve* but I remember getting the proof of the cover and sitting in a launderette in Angel just staring at it for hours because it had my name and the words 'Doctor Who' on it!"




NIGHTFALL

Old TV actor (Quatermass-like) is haunted by monsters from his old series.

Village setting.

Aww. Bless! "I put my heart and soul into that book," Mark continues, "and I don't think I've written anything since where I was so utterly transported when I was trying to write it. There was something about the rain and the wintryness of it. I loved the scene in the café where the Doctor confesses how lonely he is, and I kept flipping back to it and thinking 'that's very nice'!"

Not wanting to spoil the happy mood, but isn't there something a little bit, well, wrong with the end of the book ...?

"Ah yes, that ending," he sighs, as if he was expecting this.

Not to put too fine a point on it, but didn't it seem a bit tacked on? Ace has found herself a boyfriend and decided to settle down and then, apropos of nothing, the Doctor whisks her off to an alien planet and buggers off to hide in the TARDIS somewhere. So what was all that about then?

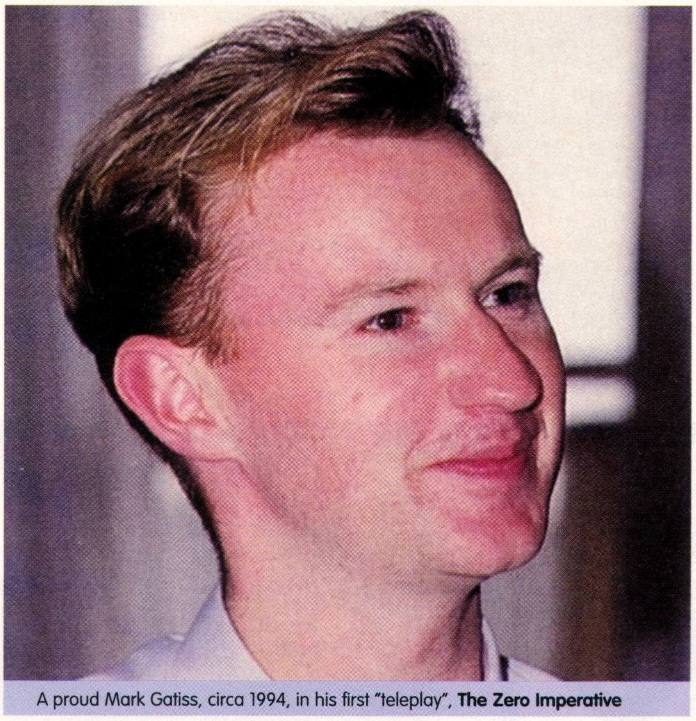
Mark shrugs, apologetically. "I never quite understood it either. It was there in the original outline, and I really can't remember now whether there had been some discussion that Ace was going to leave – she leaves in the next one [*Love and War*] doesn't she? – and that was part of it or not. But I was told that Paul Cornell would be asked to pick it up and address it and therefore I thought I'd keep it because it was a good, shocking ending. A bit like *On Her Majesty's Secret Service!*"

But, er, it wasn't picked up, was it?

"There was nothing!" Mark wails. "I remember seeing Paul's book in a shop and thinking 'You can't do that! It can't just be forgotten!'. So in my young way I was very annoyed about that, and I remember going to a convention in Peterborough with Gary Russell where someone asked that very question and said 'what do you put that down to?' and I replied 'Bad editing'. I remember Gary just blanching!" Mark chuckles at the memory. "But I was upset, yes, because I thought it made it seem a bit pointless."

Okay, back to nice things now. What was it like to have written a book that was almost universally adored – to have penned the first *New Adventure* to have pleased absolutely everybody?

"I was thrilled," Mark grins, "because what I wanted to do – and remember this was long before the possibility of writing for other Doctors – was to create the Seventh Doctor I thought we should have had on the telly. So I took the team as I saw them and did what I wanted to them. I even addressed petty gripes like when Ace calls him Professor and he just says 'I'm the Doctor you stupid girl!' which I'd



A proud Mark Gatiss, circa 1994, in his first "teleplay", **The Zero Imperative**

been shouting at the telly for all that time! So I was glad that other people seemed to relate to that."

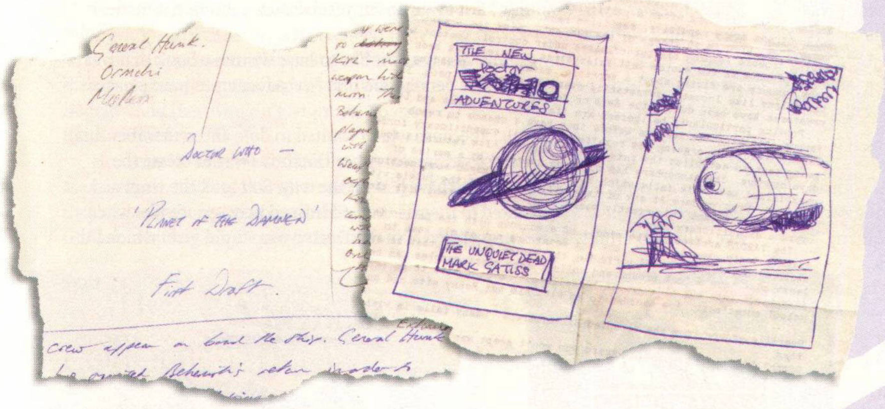
Given the blanket praise heaped on the book, had Mark kept his reviews?

"Of course! The review I really remember was by David Howe, I think in *Starburst*. It was an absolute love letter to the book and right at the end it said 'and the fact that this is the latest in Virgin's *New Adventures of Doctor Who* range is beside the point' – which was marvellous because it meant he'd appreciated the story on its own merits. So thank you David Howe!"

So with one childhood ambitioned now fulfilled, how was the performing side shaping up by this stage?

"After *Nightshade* I moved to London and we did *Pantagleize* again and *The Teen People* and *Death Warmed Up* at the Canal Café," Mark explains. "I was mostly existing through writing at that time, but did appear in an episode of *Harry*, the failed Michael Elphick vehicle which was my first TV job, and then I did a Catherine Cookson straight after that, and I though 'ooh it's happening, it's happening' ... and then zilch. Nothing happened at all.

"Someone called **St Anthony's Fire** 'a train-wreck of a book' and it's true that my heart wasn't in it ..."


Several Hunk.
Ormchi
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Doctor Who —
'Planet of the Damned'
First Draft.
crew appear on board the ship. Several Hunk
THE NEW Doctor Who ADVENTURES
THE UNQUIET DEAD
MARK GATISS

"In the meantime I put in two proposals for more *New Adventures* which were rejected. There was one called *The Black Death* – which wasn't about the Black Death at all and was set in space – and there was one I really liked called *The Maniac's Tear* which was about Jack the Ripper. I've still got the notes for that somewhere."

Ooh! A lost Gatiss masterpiece, eh? So what can you tell us about it?

"What happened was that the Doctor and Ace and Bernice were all split up in radically different parts of Victorian Britain, and Bernice is trapped for maybe 12 years and she's forgotten all about her old life. And the Doctor pops up – what for him is five minutes later – and she says 'you can't just do this' because she's changed her whole life in the meantime. Maybe it was just too much."

It seems odd that after the success of *Nightshade*, you weren't snapped up for another book straight away ...

"That's what I thought!" Mark says, in mock indignation. "But Peter and Rebecca [Levene] were dead right in that they both, particularly the space one, showed signs of 'Second Idea Syndrome'. *Nightshade* had been a good, original idea and I just needed to find another one. So I suppose some bits of those found their way into *St Anthony's Fire*."

We're moving on a bit now, aren't we? And the second coming wasn't quite as successful as I recall ...

"Well, it wasn't a disaster or anything," Mark shrugs, "but I'm not very happy with it. There are two things wrong, really. Firstly, I know I'm happier writing about Earth, and the space opera bit I couldn't really get that into. I think I would have been happier if it had been a colony of some kind, where you could identify with human types, but I think I went too far with the aliens and all that. But the biggest problem for me was that it wasn't supposed to be like that."

No? So what went wrong? "It was written so that the whole first third of the book is entirely about the aliens," he explains, "and then at one point the leader of one of the groups goes down into the cellar where they've captured an animal, and he looks at this strange creature in its tattered white skins and its ugly ape-like face ... and the last line was 'all in all the Doctor was not having a good day'! And then it goes back and explains how the Doctor came to be there. And I don't know why – and I did try to fight it – but what Virgin asked me to do was pluck it apart and write it in chronological story order. I read somewhere someone describing it as a 'train wreck of a book'!" Ouch. "It's got some nice bits in it, but it's still very much my 'second idea' book. I just didn't think there was any heart in it really ..."

Two years down the line from *Nightshade*, what else had changed?

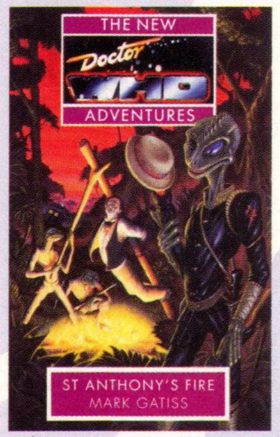
"I was living in Arsenal. I was getting quite fit by not having any work and being able to go to the gym five times a week! Those were good days! And 1994 was when we did the first 'League' shows, although, of course, we weren't the League then."

But *Doctor Who* had crossed Mark's path again before this, hadn't it? Somewhere on Westminster Bridge ...?

"Oh that's right, yes!" Mark's eyes light up as he remembers. "It was 1993, and one person I did know when I moved to London was a chap called Nic Dent. I suppose in a way we became our own Doctor Who Appreciation Society! He was in the lower sixth at my school, and I used to go to his house all the time, bless him. So when he moved to London, I came down to visit him on Westminster Bridge where they were filming the scene with the Daleks for *30 Years in the TARDIS*. And of course – hey ho! – one of the Dalek operators didn't turn up! I remember [director] Kevin Davies having a conversation with Nic to make sure I was an Equity member before I could step in to help ... Complete madness!"

So does Mark know which Dalek he is on that famous poster?

"Yes I do!" he chuckles. "I always claimed to be the black and gold Dalek, but I'm actually the one that's a bit smaller than all the others! Disappointingly small ... But what that still poster won't tell you – but the film would – is how much effort I put into *being* a Dalek. I sat in there, I saw the policeman stopping the traffic for the photo call, I looked through the little grille at the Houses of Parliament and looked back at the line of Daleks thinking 'I'm in that photograph from *The Doctor Who Monster Book*! My life is complete!' And then we had to trundle off, so I thought 'I'm not just going to peddle like Fred Flintstone, I'm going to make the eyestalk and the exterminator move too.' As a result I got incredible friction burns and bits of fibreglass speared into me, but it was worth it."



It must have been exciting, though, recreating a little part of *Doctor Who* history?

"Yes, but it was a very poignant day, really," Mark sighs, "for showing that *Doctor Who* had 'ended' as a national thing. These two little boys were on the bridge, and we started chasing them with their dad, and they were *squealing* with delight! And then one of the little boys tugged his father's sleeve and said 'What are they, Dad?'" Mark sighs again, sadly. "I could have trundled off into the Thames ... That's the trouble now. But what *would* be good about bringing back *Doctor Who* now is that you'd be able to start from scratch because nobody knows. Well, some do. But not the new audience you'd be after ..."

So, in between antics with Daleks and writing *St Anthony's Fire*, what would later be called 'The League of Gentlemen' was becoming an important part of Mark's life. How did the fourth member of the League, Jeremy Dyson, come into the fray?

"Well, he was at Leeds University while the rest of us were at Bretton. I was introduced to him at the end of my first year by a friend of ours, who said those deathless words 'oh, I know someone you'd really like ...' which usually means that you won't. So we were very wary of this supposed collusion of fascinations. But after five minutes we were both trying to remember the name of a lost John Inman sitcom! Never looked back ..." And thus a beautiful friendship was born, eh? How did you all begin working together?

"Well ... the same friend, Gordon Anderson, who is now a theatre director, had done this play called *The Traitor*, that Reece was in at the Bridewell Theatre," Mark remembers. "And he was asked to restage it, but he couldn't because the cast had dispersed. However, there was a slot of four shows in this thing that was supposed to be the 'best of the Fringe' called *I Wish I'd Seen That* at the Cockpit Theatre, and he asked Steve and me and Reece and Jeremy and Simon to come up with a comedy show. So that's what we did – that's how it started. We started off being billed as something that was *already* fantastic. It was called *This Is It!* in its original form."

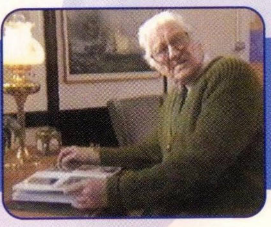
"Wait for me!" The "disappointingly small" Mark Gatiss recreates a piece of **Doctor Who** history with a few chums ... © BBC

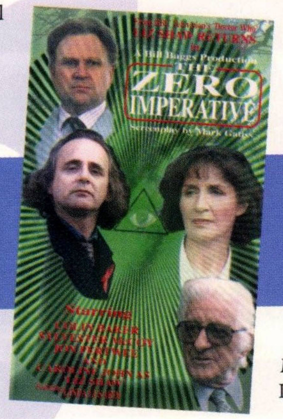
But with a promising new career stretching ahead, did Mark not get even a teensy bit fed up with *Doctor Who* after *St Anthony's Fire* had failed to set the world alight?

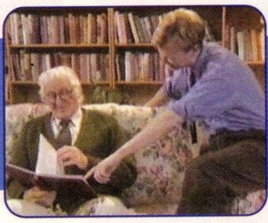
"Well, I'd certainly decided I wasn't going to get to the situation where I'd churn them out just to make money," Mark says, morality glittering in his eyes. "I suppose it was just very quiet around then anyway. It was well before news of the TV Movie ... in a way it was just taking care of itself, and I was starting to get a few other things on the go. There was that expression that John Nathan-Turner used to use about writers being 'Whoed out', and I remember as a kid thinking 'Nonsense! I could write a million stories!' But in fact, it's dead true. I still find to this day that if I've just written one it takes me about a year to do another. But then, suddenly, while I'm sitting in the bath I'll think, 'oh, *that's* a good idea ...'"

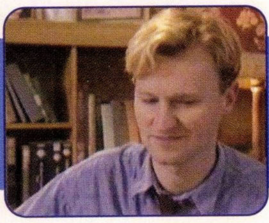
Back in the early 1990s, with *Doctor Who* no longer on television, a certain Mr William Baggs started producing his own video dramas starring some of the show's actors. How had Mark become involved in those?

"I remember reading about the first couple – *Summoned By Shadows*, I think – and someone had said 'see how Colin Baker and Nicola Bryant could have been, and weep.' I remember watching them and thinking that although they didn't look very flashy, in terms of trying to portray real characters they were a massive improvement on *Doctor Who*! So I knew *of* them. I got a call from Bill Baggs – I believe Gary Russell had recommended me because of *Nightshade* – and he wanted to do a sequel to *The Airzone Solution*. I convinced him within one minute that we should do something entirely different ... because I just wanted to write a ghost story!"









So was it exciting to write something that would then be brought to life by actors? Mark nods enthusiastically. "I remember being totally excited because it was my first attempt to write any kind of teleplay – to use that word that nobody uses any more – and it was something that was more than vaguely *Doctor Who*-ish. And, of course, Jon Pertwee was going to do it!" Your childhood hero? How thrilling! Mark's face is full of glee as he recalls how the famous Mr Pertwee had became involved in his project. "What had happened with *The Airzone Solution* was that Bill didn't *dare* ask him. And then, literally a couple of days before they started shooting, Jon Pertwee rang him up and said 'I believe you're doing a multi-Doctor story without me!' So Bill hastily wrote him in. Of course, after that he was very much on board for the next one ..." And who's that familiar-looking young actor who shares a scene with Mr Pertwee at one point? Mark affects an expression of mock-guilt for a moment. "Well, what would *you* do? As soon as I knew he was on board, I made sure I wrote myself a scene with him!"

And thus *The Zero Imperative* was born ... Mark grimaces at mention of the title. "I didn't want to call it that. I don't know what on earth it means!" And it was set in a hospital? "Yes!" Mark laughs. "I was very much drawing on my youth – living opposite that mental hospital! I honestly haven't seen it for years, though. I would like to see it again ... I wouldn't like to come across as the sort of person who's ashamed of his juvenilia. I mean, at one stage it could have been the only thing I ever did! I wouldn't swap it for the world ..."

Mark's voice trails off at the memory. Those were clearly happy days. So what are Mark's strongest memories of that period? "Frustration, exhaustion, anger ... Haha, no! I mean Bill was very ... *dogmatic*. I really liked that. We had a great time, and it was very interesting, the whole process. Lots of fun, but he had some very strange ideas as a producer ..." How so? "Well, he would suddenly arbitrarily argue that Scene 9 should be the first scene. I remember spending hours saying 'But it doesn't make any *sense*!' I found that very difficult.

"But generally my abiding memories are being unbelievably thrilled to meet and work with Jon Pertwee. And he called me over!" Mark becomes visibly excited again, as memories of working with the Third Doctor come flooding back. "He arrived like the Queen Mother. He did three days at the end becase he was having back operations, and everything else was done, and it was like a royal visit. He was an absolute dream, I have to say. We'd prepared his cue cards thinking he was too old, but he'd learnt it all! He was just settling down and he barked, 'Where's Mark? Where's Mark?!'" It has to be said that Mark's impression of Jon Pertwee is uncanny. "Well, I was pushed forward, and he said 'You're a bloody good writer, my friend. This is the most sayable dialogue I've read in a very long time.' I just turned to mush! He was great. He was really great.

"I remember once where he was sitting on the sofa with Colin Baker, and he was fed a line, and he just stopped dead. It was like some kind of time-stopping gun had been fired. Nobody moved a muscle. Everybody was thinking, 'Oh my God, has he died?' And then he just went, ' ... I can't remember what f***ing play I'm doing!'"

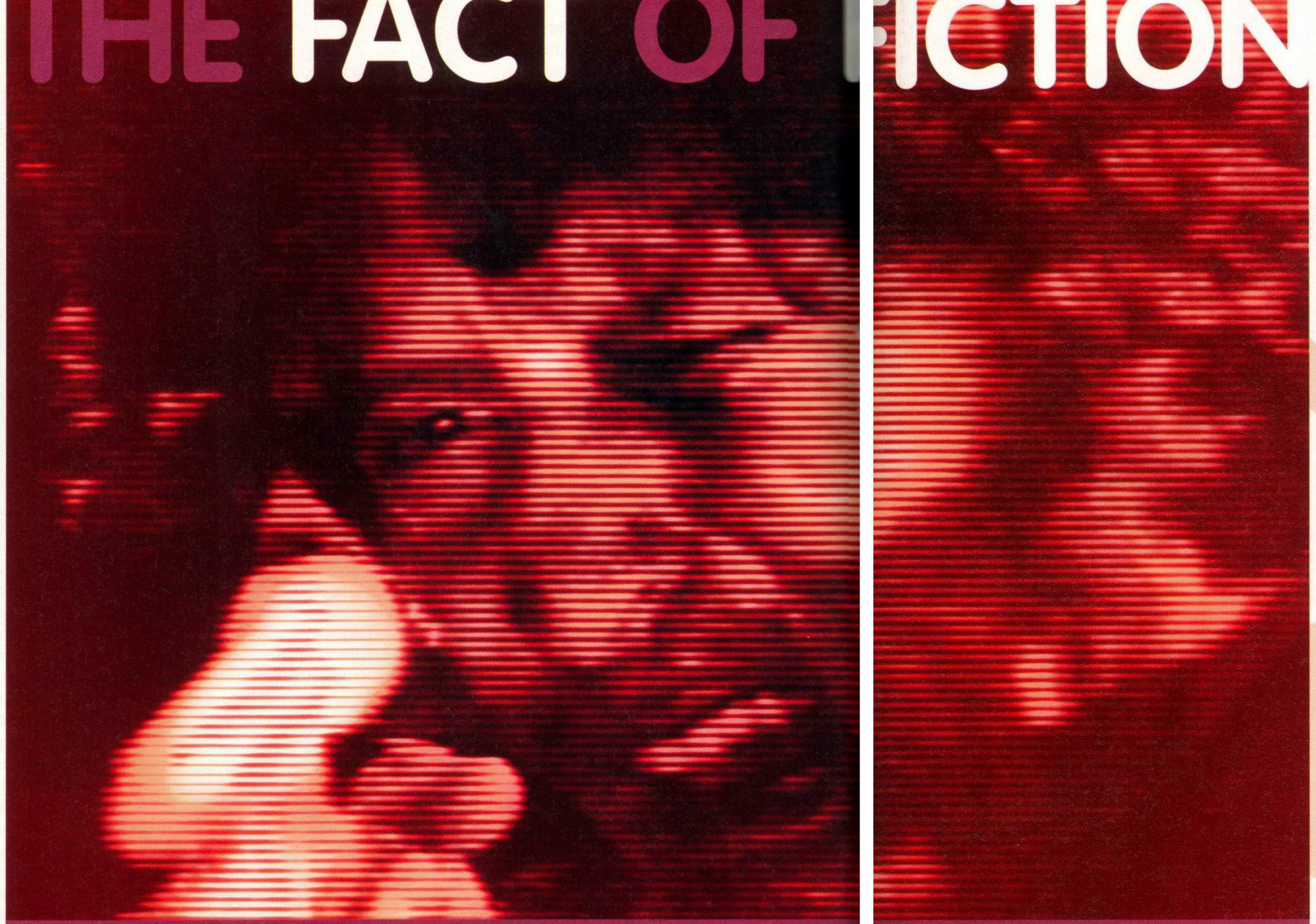
Mark roars with laughter. "And he said 'play' as well, which I loved ... The detail ..."

The Zero Imperative was notable, of course, for featuring four ex-Doctors – Jon Pertwee, Colin Baker and Sylvester McCoy were joined by Peter Davison, who appears in a surprising cameo at the end. "Actually ..." Mark begins, hesitantly. "Peter didn't want to do it. I should tackle him about this, because I know him quite well now. I believe he just didn't like the script, which I was very upset about at the time, because I thought it was quite juicy really ... But anyway, it was obviously not his thing, so we thought we'd have him as this patient at the end and keep it a surprise, which indeed we did ...

"We had a photo call, and it was almost like the old days. They had national press there ... But, of course, the only picture they wanted – and the one that made it into *The Daily Mail* – was Jon, the 'proper' Doctor, with a busty girl. Like it used to be! But at the photoshoot Peter was coming in at the front of the building, and Bill was frantically trying to wave him around the back, so nobody knew. We kept this a secret until it was débuted at ManoptiCon '94, and when it got to the end, everyone looked around at Colin, expecting to see his smirking face. And he was just furious! *Furious!* I think it was because he thought he'd made something which wasn't *Doctor Who* – which was something 'of its own' – and therefore this cameo would just pull it right back ..." Mark pauses for a moment of reflection. "Or maybe he was just annoyed that his thunder was stolen by sodding Peter Davison!" DWM

Next issue: Raising **The Devil of Winterbourne**, **Bidding Adieu** to Sylvester McCoy, and stepping into the TARDIS for **Doctor Who Night**.

THE FACT OF FICTION



"SHOOTING THE PAST"

THE DEADLY ASSASSIN

"Like it or not, Gallifrey is involved – and I'm afraid things will never be quite the same again ..."

Imagine *Doctor Who* without *The Deadly Assassin*: no Rassilon, no Eye of Harmony, no Master in a desperate quest for rejuvenation, no Celestial Intervention Agency, no curb on Time Lord regenerations, no Prydonian Seal, no Academy, no Old Time, no Matrix. We've just wiped out *The Invasion of Time*, the last part of *State of Decay*, plus the *raison d'être* for *The Keeper of Traken. Logopolis*, and about one-third of the Fifth Doctor's era – the Master stuff, 95% of both *Arc of Infinity* and *The Five Doctors*, not to mention large chunks of both *Mawdryn Undead* and *Resurrection of the Daleks* – are all gone. *The Two Doctors* is no more. *The Trial of a Time Lord* is lost. *Silver Nemesis* is missing. The TV Movie has vanished. And that's not counting all the post-television CDs and novels we've just murdered in the cradle: *Time's Crucible*, *Alien Bodies*, *Divided Loyalties* and *Neverland*, to name just a very few.

As we'll see, *The Deadly Assassin* was never intended to be anything like as significant – it was a one-off experiment in bending the format, nothing more. It was loathed by the fledgling fandom of the time (one could, perhaps, argue that all fan discourse ever after has simply echoed DWAS President Jan Vincent-Rudzki's famously outraged response to its 'Deadly Continuity': "WHAT HAS HAPPENED TO THE MAGIC OF DOCTOR WHO?"). Moreover, *The Deadly Assassin* – or rather, around ten seconds' worth of it from the end of Part Three – proved to be the straw that broke the camel's back in terms of what it was permissible to show in *Doctor Who*. And the suspicion lingers that it was directly responsible for producer Philip Hinchcliffe being shunted over to the crime series *Target* – in which case, removing *The Deadly Assassin* gives us maybe one more year of what we now consider the golden age of *Doctor Who*: perhaps comprising, according to Hinchcliffe, a Rider Haggard/ Joseph Conrad pastiche; the introduction of a race of eerie, chesspiece-headed aliens; a story set in a lost city of the Incas; a colonialisation of Earth in the style of Arthur C Clarke's *Childhood's End*. If we pursue our parlour game in this direction, that's all of Graham Williams' tenure erased. And without a perceived over-emphasis on undergrad esoterica to kick against, 1980s *Doctor Who* would have had a very different mission.

All of which means – *Assassin*'s important. Very important. Even though it smacks of fannish hyperbole, the word 'seminal' does not seem misplaced. In this, the first of a new regular series analysing key *Doctor Who* texts, we'll be dissecting *The Deadly Assassin* scene by scene, making asides both factual and frivolous, working out how it came to be – and what it's since become ...

ALAN BARNES

TITLE

Writer Robert Holmes denied that the intentionally lurid title *The Deadly Assassin* (provisionally *The Dangerous Assassin*) was necessarily tautological: "... the Ismaili sectaries called Hashshashin were a bunch of dopes, after all. Trained in the lethal arts they may have been but I'm sure they produced many inept, incompetent, unsuccessful assassins ..."

PART ONE

"Through the millennia, the Time Lords of Gallifrey led a life of ordered calm, protected against all threats from lesser civilisations by their great power. But this was to change. Suddenly and terribly, the Time Lords faced the most dangerous crisis in their long history ..."

This opening roller caption places the serial's events firmly in the past tense. Indeed, the arcane styling of the typography and the portentousness of the language conspire to suggest that the events related are 'now' historical – legendary, even. It is narrated by Tom Baker, possibly in character, against an image of Gallifrey's misty Cloisters. Such a device had never before been employed in the series, and its use here signifies the opening of an adventure groundbreaking in several other respects. *Doctor Who* (1996) – another story which was to revive the character of the Doctor's nemesis, the Master, in a much-amended form – would use a similar opening device, arguably in conscious homage.

Recalled to his home planet of Gallifrey, the Doctor is *en route* in his TARDIS – and travelling alone.

The main body of the story follows on directly from the close of the preceding serial, *The Hand of Fear*, in which the Doctor, having received a telepathic summons home, insists that he has to return his human companion, Sarah Jane Smith, to her home in Croydon – Gallifreyan protocol apparently forbidding aliens to visit. In fact, *The Deadly Assassin* owes its origin to Sarah actress Elisabeth Sladen's announcement of her intention to leave the series circa December 1975. Her decision led Tom Baker, confident of his ability to carry the series by himself, to ask producer Philip Hinchcliffe and script editor Robert Holmes if it was necessary for the Doctor to adopt a replacement sidekick. According to Hinchcliffe: "I sat him down and explained how we needed one to split the plots off into different routes, and that he also needed someone to talk to. Tom said, 'Can't I talk to myself?'" To at once placate Baker and disprove the viability of his idea, Hinchcliffe agreed to allow the Doctor to travel solo for the duration of at least one serial (although at one stage it seemed likely that the Doctor would remain unaccompanied throughout the 18 episodes remaining of the 1976-77 season, not being joined by a new associate until the beginning of the 1977-78 run). The fact that the story would try an untested format proved excuse enough for Holmes to author it himself.

The Doctor reels as he is struck by a vivid premonition: the Time Lords' President is gunned down by a hidden assassin – himself!

The 'lone Doctor' story afforded Hinchcliffe the opportunity to indulge one of his fancies: "I wanted to do a conspiracy story ... I liked the idea of the Doctor thinking that he was in charge of the situation when actually he was embroiled in a conspiracy." *The Manchurian Candidate* (1962), produced by the director/screenwriter team of John Frankenheimer and George Axelrod from the Richard Condon novel, is acknowledged by principal production staff and commentators alike as the key inspiration for *The Deadly Assassin*. Although plot similarities between the two are slight and circumstantial – *The Manchurian Candidate* in fact concerns a decorated Korean War veteran, Sergeant Raymond Shaw (Laurence Harvey), who has been 'brainwashed' by Communist agents and returned to the US as a 'sleeper', programmed to assassinate a Presidential candidate at a later date – the film does contain a series of hallucinatory dream scenes, a notion borrowed by Holmes for both this opening sequence and, arguably, the nightmare-like, surrealistic duel between the Doctor and the assassin which takes up the major part of Part Three. It is evident, too, that director David Maloney had viewed *The Manchurian Candidate* before compiling his camera script: angles used in the shooting sequence proper, both here and in its reprise at the close of Part One, are clearly replicated from the climax of the film, where Shaw sets his sights on his target.

The Manchurian Candidate is not the only plot to have influenced Holmes' and Hinchcliffe's conspiracy. The fact that the Time Lords' President is later revealed to have been shot, not by a patsy set up with a rifle overlooking the scene, but by a second gunman in the crowd betrays a general acquaintance with John F Kennedy assassination lore (a similar device is employed in the 1974 film *The Parallax View*). This aspect also appears to have given rise to Holmes' spoofing of the acronym CIA – 'Celestial Intervention Agency', rather than Central Intelligence Agency – elsewhere in Part One. Hinchcliffe again: "In my mind's eye, it would be the equivalent of a CIA conspiracy theory thriller, with echoes of the Kennedy assassination. The Doctor would be framed and have to prove his innocence, and in doing so expose the real villains of the piece. Bob [Holmes] said the most obvious society to place this in would be the Time Lords' ..."

One truly remarkable aspect of *The Deadly Assassin* is the fact that its broadcast coincided with the 1976 US Presidential election – Democrat nominee Jimmy Carter defeating Republican candidate Gerald Ford between Parts One and Two, on 4 November. Since the US elects its Presidents on a fixed-term basis, the date of the election would have been known throughout pre-production – and the *Doctor Who* team would have been reasonably confident that this third serial of the 1976-77 run would begin in the week it did. Serendipitous accident – or seditious design?

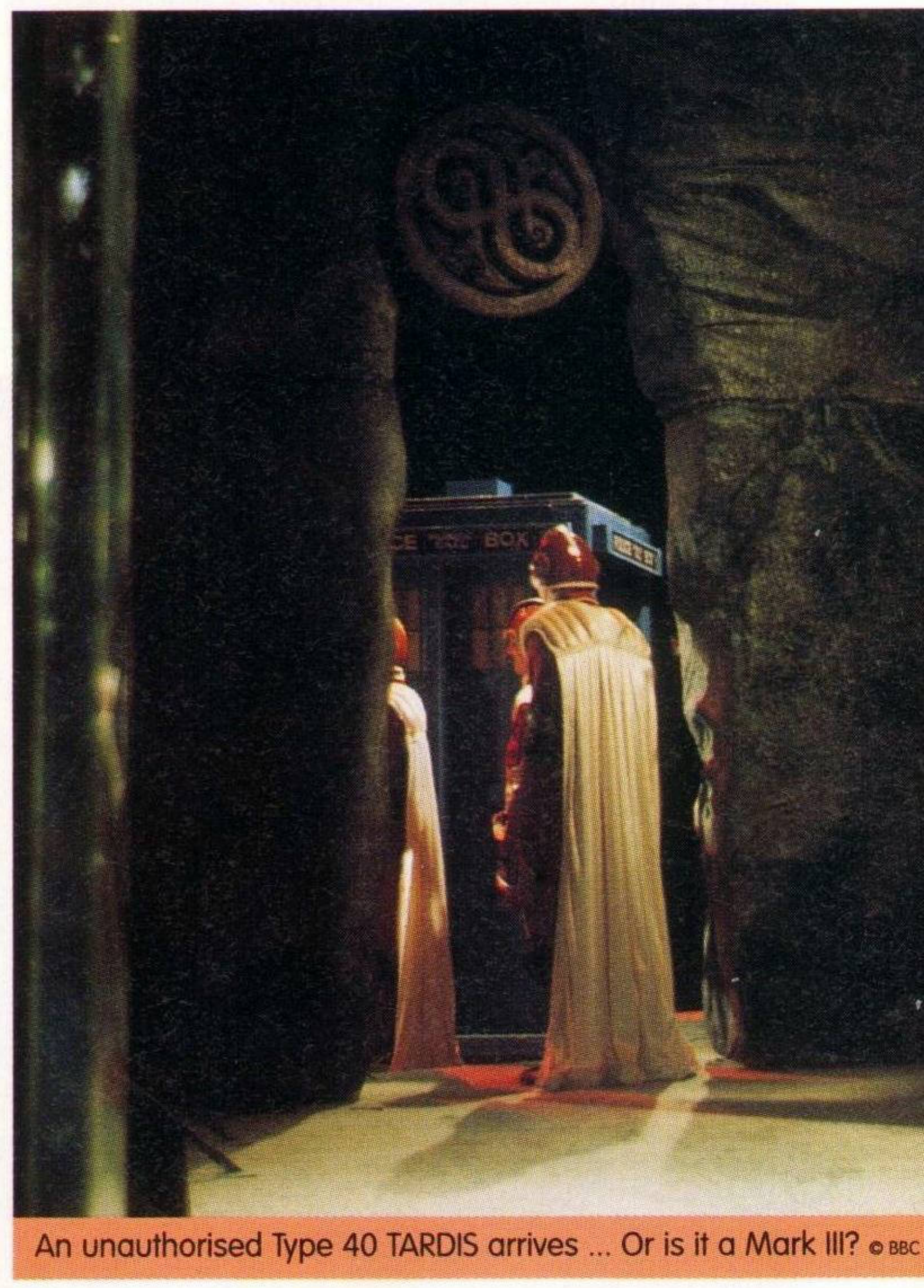
The TARDIS materialises on a walkway in Sector 7, right outside the Capitol – the main citadel of Gallifrey. Its unauthorised landing has tripped a siren, alerting the Chancellery Guard led by Castellan Spandrell and Commander Hilred.

Derek Seaton, who plays Hilred, appeared in several episodes of 1970s flatshare sitcom *Man About the House* and its sequel *Robin's Nest*, and was married to Chrissy actress Paula Wilcox, reportedly until the time of his death. It is Seaton's voice, uncredited, heard over the Capitol's PA as the TARDIS materialises. For no readily apparent reason, Hilred would be renamed 'Hildred' in Terrance Dicks' subsequent Target Books novelisation.

Spandrell views the Doctor's TARDIS, declaring it to be a now-obsolete Type 40 model.

'Type 40' contradicts previous nomenclature: in *The Time Meddler* (1965), the Monk's Mark IV TARDIS is presumed to be a later model than the Doctor's. Other examples of *The Deadly Assassin* rewriting or reworking established ideas were listed, at length, by an irate Jan Vincent-Rudzki in TARDIS magazine volume 2, issue 1, including: that the all-powerful Time Lords should not need security guards; that the Time Lords no longer had "secret and unpronounceable" names; that Engin's assertion that premonitions do not exist runs counter to various stories, including *The Time Monster* (1972); and that the Doctor is said to have been expelled from the Academy, despite being said to have a degree in "Cosmic Science" in Holmes' earlier *Terror of the Autons* (1971). "The new rule for *Doctor Who* ... is 'anything pre-Holmes needn't exist'", he fumed.

For Holmes, *The Deadly Assassin* wasn't a reimagining of the Time Lord mythos, rather a logical extrapolation: "I had to decide what sort of people the Time Lords were. I noticed that over the years they had produced quite a few galactic lunatics – the Meddlesome [sic] Monk, the Master, Omega, Morbius ... How did this square with the perceived notion that the Time Lords were a bunch of omnipotent do-gooders? Could it be that this notion had been put about by the Time Lords themselves? Heresy! ... Once I took this view of the Time Lords the bones of the story began to take shape." In fairness to Holmes, his more cynical take on the Time Lords – as opposed to their detached, Olympian presentation in *The War Games* (1969) and *The Three Doctors* (1973) – was not unprecedented: *Genesis of the Daleks* (1975) sees a Time Lord, dressed in Death-like robes, send the Doctor to commit genocide, whereas *The Brain of Morbius* (1976) has the Doctor cursing his people's habit of using him as an agent, not wanting to soil their own "lily-white hands".



An unauthorised Type 40 TARDIS arrives ... Or is it a Mark III? © BBC

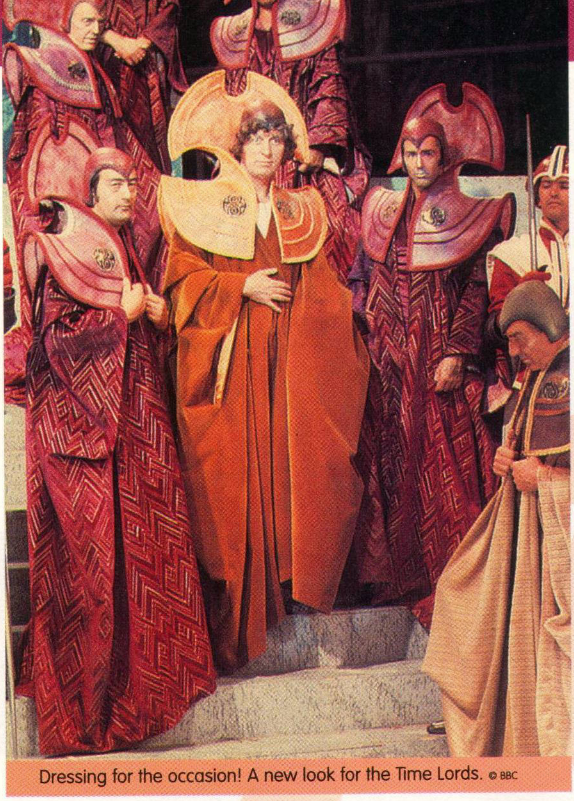
The story is also akin to *Genesis of the Daleks* in that it reassesses a totem of 1960s *Doctor Who*, presenting 'the true story' of a hitherto-unclarified legend; indeed, the secret origin of the Time Lords is quite baldly related in Part Four. The fact that *Genesis*' director was also David Maloney is another reason for considering it a companion piece. (There's a case to be made for considering Maloney an especially vital member of the programme's mid-1970s inner circle, given that in *Genesis*, *Assassin* and the later *The Talons of Weng-Chiang* he directs three stories often considered signatory of the Hinchcliffe/Holmes pairing. *Genesis* alone sees the introduction of direct cinematic quotation, the freeze-frame cliffhanger, plus a far grittier, tougher approach to action scenes than previously – beginning, as it does, with shots of soldiers being machine-gunned in slow motion.)

Over the TARDIS scanner, the Doctor hears Spandrell order Hilred to impound the machine and arrest its occupant. Talk of today being Presidential Resignation Day reminds the Doctor of his vision ... In the Archives, Co-ordinator Engin retrieves records confirming that the only Type 40 TT capsule in existence belongs to a convicted criminal – the Doctor.

Film critic David Quinlan notes that Erik Chitty, playing Engin, "cornered the market in doddering old fools as soon as he looked old enough and retained a firm grip on it for 20 years". Engin proved to be among the last of Chitty's many roles; he died aged 70 the year after.

Inside the TARDIS, the Doctor writes out a message to the Castellan, warning him of the danger to the President.

The circular symbol that the Doctor uses to seal his message was created by designer Roger Murray-Leach as a motif for the Vogans in *Revenge of the Cybermen* (1975); as in the first instance, the design was used to decorate both sets and costumes throughout. Associated with Gallifrey ever since, it would eventually be trademarked by the BBC. The Doctor writes in a script resembling the Greek alphabet, which ties in with a number of words and phrases of Greek origin found in *The Deadly Assassin*: the Time Lords' meeting-chamber, for example, is the Panopticon, from the root panoptes, meaning 'all-seeing'. Panopticon itself means literally 'a prison in which all prisoners can be watched from one point' or 'an exhibition room'. The latter definition was possibly the reason why it was subsequently co-opted by the Doctor Who Appreciation Society for the name of its main convention. Likewise, the names of the 'Arcalian' and 'Patrex' chapters are redolent of the roots *archaios* ('ancient') and *patriarches* ('family rule') respectively. ('Arcalian' also suggests 'Arcadian' – from Arcadia, an idealised district of Ancient Greece.)



Dressing for the occasion! A new look for the Time Lords. © BBC

Hilred secures a key with which to enter the Doctor's TARDIS, but the Doctor evades capture by arranging a hat, scarf and hookah around a high-backed chair, fooling Hilred long enough to give him the slip.

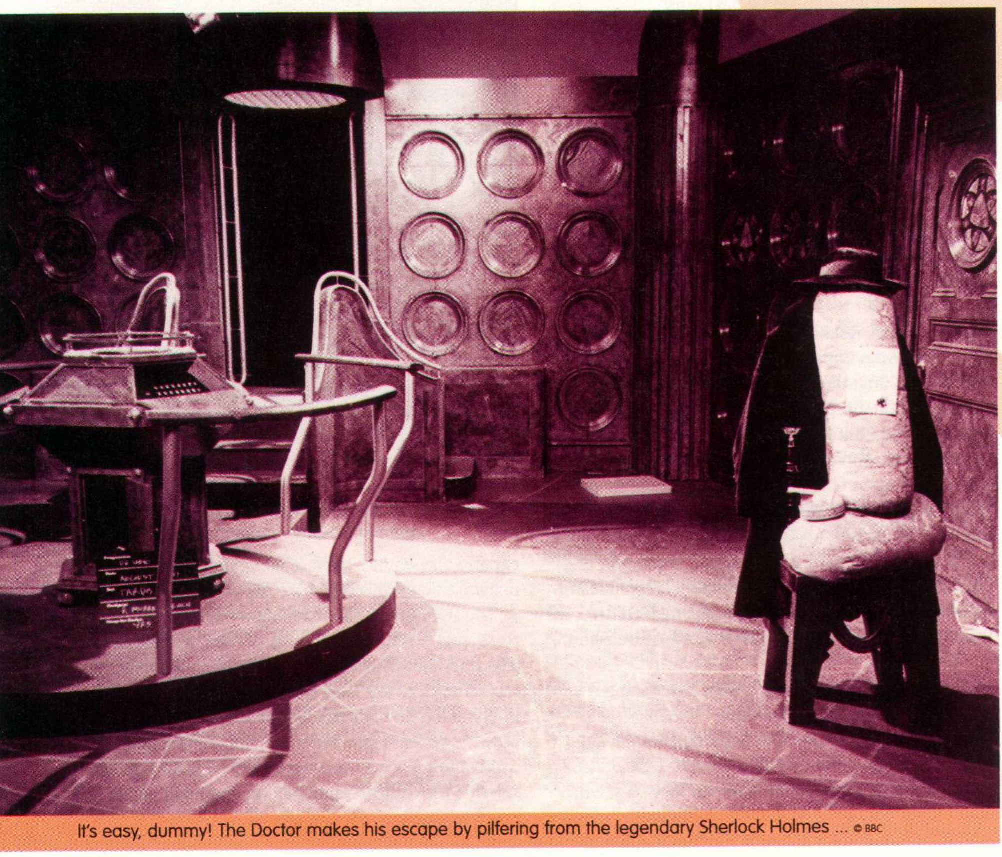
The 'dummy' Doctor recalls a similar arrangement concocted by the detective Sherlock Holmes in the famous Arthur Conan Doyle short story *The Empty House* (1903). Perhaps significantly, *The Empty House* also concerns itself with a sniper making an assassination attempt, and marks the occasion of its hero's return home after many years' travelling in exotic climes. This choice of reference also prefigures later narrative developments, since Doyle's assassin is revealed to be an agent of Holmes' arch-nemesis Professor Moriarty.

The Doctor flees into the Capitol, but is confronted by a guard at a security lift. The guard is killed by a cowled figure whom the Doctor only glimpses.

Frequent *Doctor Who* stunt performer Pat Gorman plays the guard shot dead here. The guard appears to undergo a Lazarus-like resurrection, for Gorman can clearly be seen playing another sentry in Part Two!

Hilred reports his failure to Spandrell, showing him the Doctor's message. Unaware that he is still being watched by the cowled figure, the Doctor doubles back to his TARDIS. Spandrell refers the message to Chancellor Goth, who agrees to increase the number of guards searching for the Doctor.

Goth is played by Bernard Horsfall, previously Gulliver in *The Mind Robber* (1968), a Time Lord presiding at the Doctor's trial in *The War Games* (1969) and Taron in *Planet of the Daleks* (1973) – all directed by Maloney. Although Maloney has claimed that Horsfall was cast for his sheer physicality – being of an equivalent stature to Tom Baker, adding credibility to the Doctor/Goth duel in Part Three – there is no reason given why Goth should *not* be the same Time Lord played by Horsfall in *The War Games*. Was Horsfall, at least in part, cast to reinforce the connection between the two serials? Various references are made, after all, to the Doctor's conviction, the outcome of the "malfeasance tribunal" convened in *The War Games*.

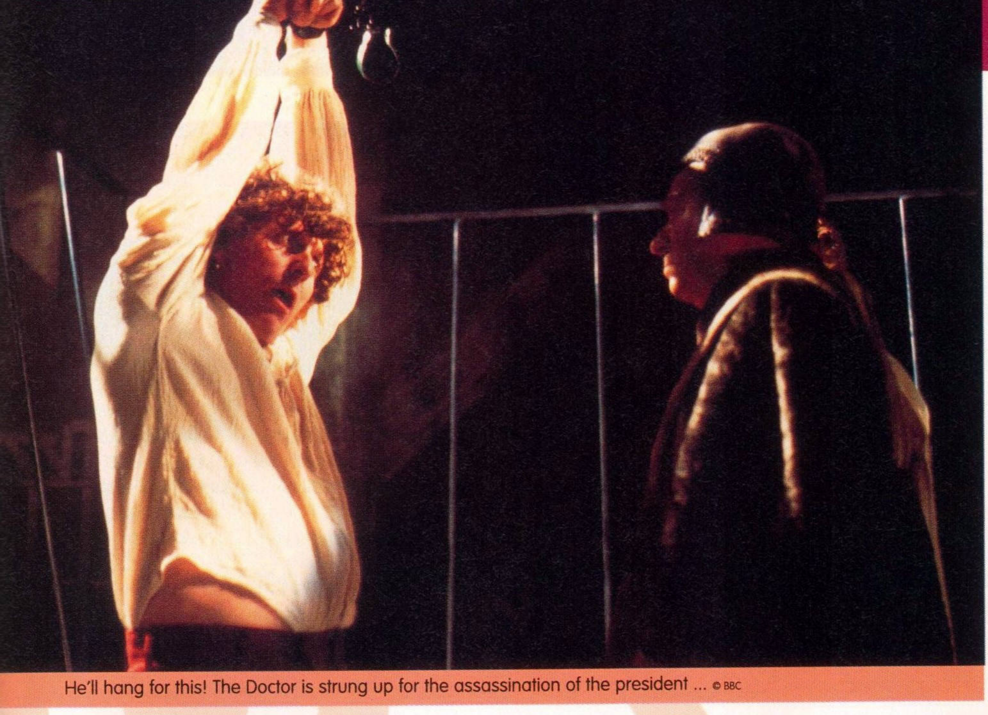


It's easy, dummy! The Doctor makes his escape by pilfering from the legendary Sherlock Holmes ... © BBC

Inside his TARDIS, the Doctor watches the local Public Register Video – and sees Commentator Runcible, whom he knows from their time at the Academy, reporting on preparations for the presidential resignation ceremony from inside the Panopticon ... and failing to draw Cardinal Borusa into a discussion about the identity of the President's chosen successor.

The colour-coded Chapter robes, designed by James Acheson, are quite unlike anything worn by the Time Lords in their previous appearances. Initially keen to work on a story with both David Maloney and Roger Murray-Leach – who were willing to collaborate to achieve a 'unity of concept' that would permeate every one of the story's visual aspects – the perfectionist Acheson would find himself "producing the same tired old ideas". Disillusioned, too, by the inadequacy of the story's budget, Acheson left the BBC during the course of production (he claims to have run away to Spain to become the manager of an ice circus), but ultimately won Academy Awards for his work on *The Last Emperor* (1987), *Dangerous Liaisons* (1988) and *Restoration* (1994). Versions of his fibreglass-collared *Assassin* costumes feature in every later Time Lord story.

Holmes denied that the use of the title 'Cardinal' alluded to the organisation of the Roman Catholic



He'll hang for this! The Doctor is strung up for the assassination of the president ... © BBC

Church; nor was the Time Lords' Capitol, with such as its Sector 7 Cloisters, intended to be compared to a closed city state, like Vatican City: "People have often asked me whether I based the Time Lord society on religious grounds, rather like the Vatican with Cardinals etcetera. But I saw it more as scholastic. I mean, you have colleges of learning. Deans and all that."

Spandrell has the TARDIS transducted into the Capitol museum. In a vault elsewhere, the cowled figure, whose costume conceals a hideously scarred skull-face, gives instructions to an unseen accomplice.
Peter Pratt (d 1995) plays the cloaked figure of the Master (credited as such in Part One's closing captions, despite his identity not being revealed until midway through the following instalment; his appearance was also extensively trailed in BBC pre-publicity). The character, who first appeared in Holmes' *Terror of the Autons* (1971), had not featured in the series since *Frontier in Space* (1973), after which the death of actor Roger Delgado in a car crash forestalled plans for the Doctor's nemesis to return. A former principal with the D'Oyly Carte Opera Company and a frequent radio performer, Pratt – who had known and worked with Delgado – was cast primarily for his vocal abilities. Coloured liquids were intended to be pumped through tubes concealed within the Master mask constructed by freelancers Alistair Bowtell, but the effect could not properly be seen under studio lighting conditions, and the effort was abandoned.

THE ACTIVE QUESTION UNDERSCORING THE DRAMA OF THE PART ONE CLIFFHANGER IS 'WHY HAS THE DOCTOR TURNED KILLER?'

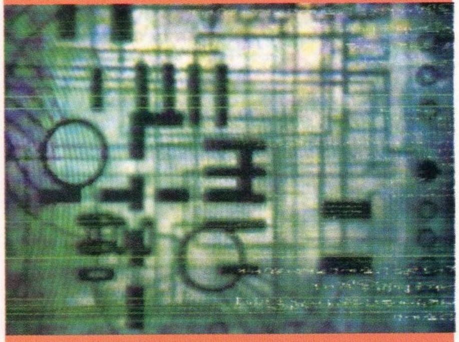
The Doctor steals ceremonial robes and so enters the Panopticon unchallenged. There, he looks up towards the high vantage point of one of Runcible's video cameras, where he sees a staser rifle – exactly as was arranged in his premonition. He rushes up to the abandoned camera and picks up the weapon just as the President makes his entrance. Aiming the rifle, the Doctor fires ... and the President falls dead.

PART **TWO**

The Doctor sees one of the High Council pull a pistol from beneath his robes. Aiming the rifle, the Doctor fires ... and the President falls dead.
A brief cutaway shot is here inserted into the reprise of the closing moments of Part One, showing the true killer's hand clutching a staser gun – a 'cheat' similar to only a few previous *Doctor Who* cliffhangers, where the audience has been rather shabbily hoodwinked (see, for example, *The Mind of Evil* Episode Five (1971).) The 'active question' underscoring the drama of the Part One cliffhanger proper is 'Why has the Doctor turned killer?' – another instance of the serial breaking the mould. (Note that the following year's semi-sequel, *The Invasion of Time*, expands on this idea, making the Doctor's aberrant behaviour the focus of the action throughout the first three-and-a-bit episodes.) The effect of inserting this cutaway into Part Two is to transform the scenario into an altogether more conventional *Doctor Who* treatment; quite suddenly, 'Can the Doctor prove his innocence?' becomes the question the drama must answer. It's a very familiar one: compare this to umpteen similar situations presented throughout the series' history, as far back as Ian being framed for the slaying of a guard in *The Keys of Marinus* (1964). This is also one of the last examples of *Doctor Who* being considered solely as a week-on-week proposition for its audience; before long, the advent of home video would have made this sort of 'cheat' disreputable at best, risible at worst.

Rifle in hand, the Doctor is arrested and taken into detention by Hilred. Goth pushes for the assassin to be tried and executed before the next President is

LEXICON



A few of the less common words and phrases found in the *Deadly Assassin* scripts ...

Amplified Panatropic Computations *n pl.* Used to construct the APC Net, wherein the brain patterns of dead Time Lords predict future events.
artron energy *n.* A force measured in the minds of Time Lords.
cypher-indent key *n.* Used to access TARDISes.
excitonic circuitry *n pl.* Used to make Amplified Panatropic Computations (*qv*).
staser rifle *n.* A type of beam weapon used on Gallifrey.
vapourisation *n.* A method of execution.
transduction barriers *n pl.* Devices which ward the unwanted away from the planet Gallifrey.
tricophenylaldehyde *n.* A drug, administered by injection, which gives the appearance of death.
Zorm-stalking *vi.* What one might use a staser rifle (*qv*) for.

WHERE ELSE HAVE I SEEN ...?

The guest cast's appearances in cult TV and film: a highly select guide

ERIK CHITTY (1907-77)

Co-ordinator Engin

Doctor Who appearances

The Massacre of St Bartholomew's Eve (1966) as Preslin

Film appearances include

The Railway Children (1970) as Photographer

Lust for a Vampire (1971) as Professor Herz

One of Our Dinosaurs is Missing (1975) as Museum Guard

TV appearances include

Out of the Unknown: Andover and the Android (1965) as Bernard

Out of the Unknown: The World in Silence (1966) as Dr Hammond

Please Sir! (1968-72) as Mr Smith ('Smitty')

Doomwatch: Project Sahara (1970) as Old Man

The Goodies: Hunting Pink (1973) as Butler

The Goodies: Goodies in the Nick (1974) as Eye Witness/Judge

Dad's Army: Gorilla Warfare (1974) as Mr Clerk

BERNARD HORSFALL (1930-)

Chancellor Goth

Doctor Who appearances

The Mind Robber (1968) as Gulliver

The War Games (1969) as Time Lord

Planet of the Daleks (1973) as Taron

Film appearances include

On Her Majesty's Secret Service (1969) as Campbell

TV appearances include

The Avengers: The Cybernauts (1965) as Jephcott

The Avengers: The Fear Merchants (1967) as Fox

The Avengers: They Keep Killing Steed (1968) as Smythe

The Persuaders!: The Morning After (1972) as Christianson

The Hound of the Baskervilles (1988) as Frankland

ANGUS MACKAY

Cardinal Borusa

Doctor Who appearances

Mawdryn Undead (1983) as Headmaster

TV appearances include

Doomwatch: No Room for Error (1971) as Professor Lewin

The Sweeney: Ringer (1975) as Alec Prosser

The Professionals: Private Madness, Public Danger (1977) as Gerald Harvey

GEORGE PRAVDA (1918-85)

Castellan Spandrell

Doctor Who appearances

The Enemy of the World (1967) as Denes

The Mutants (1972) as Jaeger

Film appearances include

Thunderball (1965) as Kutze

Frankenstein Must Be Destroyed (1969) as Dr Frederick Brandt

TV appearances include

The Avengers: The Radioactive Man (1961) as Marko Ogrin

Doomwatch: Spectre at the Feast (1970) as Egri

Moonbase 3: Castor and Pollux (1973) as General Trenkin

The Professionals: First Night (1978) as Hirschfield

LLEWELLYN REES (1901-94)

The President

Film appearances include

Withnail & I (1987) as Tea Shop Proprietor

Carry On Emmannuelle (1978) as Lord Chief Justice

TV appearances include

The Wednesday Play: Stand Up, Nigel Barton (1965) as Senior Proctor

Coronation Street (various, 1973) as Herbert James

The Professionals: Everest Was Also Conquered (1978) as Sir Arden French

The Professionals: Wild Justice (1980) as Dr Philip Hedley

Inspector Morse: The Settling of the Sun (1988) as Rev Robson

HUGH WALTERS (1939-)

Commentator Runcible

Doctor Who appearances

The Chase (1965) as William Shakespeare

Revelation of the Daleks (1985) as Vogel

The Fearmonger (2000) as Roderick Allingham [Big Finish audio drama]

TV appearances include

Survivors (various, 1975) as Vic Thatcher

Miss Marple: The Body in the Library (1984) as Mr Prescott

Cor Blimey! (2000) as Charles Hawtrey

elected – an election that must, according to protocol, take place within the next 48 hours. Spandrell goes to interrogate the Doctor, who is being tortured by Hilred. The Doctor tells Spandrell of his premonition, claiming that he had fired at the real assassin – someone in the crowd.

The Doctor's assertion that "Vapourisation without representation is against the Constitution!" parodies "Taxation without representation is tyranny", an anti-British slogan predating the Declaration of Independence attributed to Massachusetts statesman John Otis.

Convinced, Spandrell asks Engin to help him identify whoever might have viewed the Doctor's biographical data extract – a facility available only to High Council members – and thereby recalled him to Gallifrey. A trial is convened, where Goth, who is now favourite to be elected President, prevails – but, as sentence is about to be passed, the Doctor puts himself forward as a candidate for the Presidency, invoking Article 17, an archaic Constitutional right. The trial must now be adjourned until after the election.

Picture cross-fades punctuate the trial – a style not usually associated with *Doctor Who*'s traditionally linear editing. The reason, perhaps, is founded in the fact that since the Doctor is without a companion, almost all of the story's principal characters are gathered together in this scene, so there's no-one else to cut to. This, and other plot structuring issues, may also help account for why the episode was later found to be underlength (see below).

IT'S IRONIC THE DOCTOR AND THE ASSASSIN ARE BOTH SO DESPERATE FOR WATER – THE SCENES WERE RECORDED DURING A DROUGHT!

The Doctor demonstrates to Spandrell that the sights of the staser rifle he'd used were fixed – he'd have been unable to shoot the President. The real killer must, therefore, have been one of the High Council members surrounding the President ... and his identity would have been captured by one of the Public Register Video cameras recording the event. Inside the Panopticon, Runcible is sent to retrieve the recording while Hilred, Spandrell and the Doctor find the proof the Doctor needs: a mark made on the wall by his misdirected shot. They hear a cry from Runcible, who has discovered the miniaturised form of a missing technician inside the camera mechanism. This method of execution, matter condensation, gives away the involvement of the rogue Time Lord the Master, a long-term enemy of the Doctor's.

The shrunken corpse seen here, as with Hilred's body in Part Four, was a Palitoy Action Man doll. Following production of Holmes' earlier *Terror of the Autons* (1971) – the only other story to demonstrate this grisly 'greetings card' – Holmes had advised against attempting a time-consuming electronic effect featuring a real actor.

Runcible goes to review the PRV camera recording, but soon afterwards staggers back, collapsing dead. He has been stabbed in the back, and the recording stolen. Having gone to the Archives in search of the Master's data extract, Engin and the Doctor discuss the APC Net, a repository for the brain-patterns of dead Time Lords which has a limited ability to predict the future. The Master, it seems, had entered its Matrix in order to intercept and transmit the premonition of the President's killing to the Doctor. By putting his own mind inside the Matrix, the Doctor believes he may be able to locate the Master – and Engin agrees to help him, despite his concerns for the Doctor's safety: the "psychosomatic feedback" could kill him. Put under, the Doctor awakens in a bleak, nightmarish environment ...

The Matrix scenes were an exercise in widening the vocabulary of the programme, by giving over almost all of the third episode to a surrealistic, dialogue-sparse manhunt: "a bit over the top," according to Hinchcliffe, "but I thought, 'What the hell – third season. We might as well try to do something a bit different.'"

The Doctor decides to risk "psychosomatic feedback" and enters the Matrix to find the assassin ... © BBC

Maloney's intention was to segue between the Gallifrey and Matrix scenes with a shot of an ever-diminishing Doctor falling into a 'whirling spiral' supplied by General Screen Enterprises. Dissatisfied with the result, he instead cut in footage from the programme's title sequence – which has the side-effect of suggesting that the titles do not, as is generally assumed, depict the TARDIS "travelling in Vortex" [sic; after the Doctor's exact use of language earlier on in this episode].

The majority of the initial Matrix sequences were filmed over 26-28 July 1976 (at the height of a notorious drought) at Betchworth Quarry, Pebblehill Road, near Dorking, Surrey – the same location used by Maloney for the ravaged battlefield seen in *Genesis of the Daleks* Part One. Maloney would return to Betchworth several times over the next few years as producer of BBC 'space opera' *Blake's 7*, the site featuring in the episodes *Time Squad* (1978), *Deliverance* (1978), *Hostage* (1979) and *Moloch* (1980), plus, following Maloney's departure, *Power* and *Warlord* (both 1981).

... where he is assailed by a succession of grim figures: a sword-wielding Samurai warrior ...
The scene where the Samurai severs the scarf the Doctor is using to cling to a cliff-face – and the Doctor's body falls the length of the drop – was scripted to make up the (literal) cliffhanger to Part Two. In editing, the episode was found to be under-running, causing the action to be extended into the scenes intended to make up the early part of the subsequent instalment.

... a sinister surgeon wielding an outsized syringe, and a soldier of the First World War.
The gasmask-clad soldier and horse were included at the suggestion of designer Roger Murray-Leach. The soldier was played by BBC armourer David Goody, and as such was the only character in the Matrix scenes not to be portrayed by Tom Baker, Bernard Horsfall or stunt doubles Terry Walsh and Eddie Powell (the former regularly employed on the series, the latter often associated with horror company Hammer Film Productions).

Finally, the Doctor traps his foot inside the points of a railway line, and looks up to see a speeding train bearing down on him ...
David Smith – not Horsfall, as might easily be assumed – is the Train Driver here. Like the Samurai, Soldier and soon Pilot, his features are deliberately concealed – meaning that the assassin (whom we'll shortly discover to be Goth) is actually played by a total of five, or possibly six, individuals!

PART **THREE**

The illusory train vanishes. The Doctor stumbles onward through the landscape, denying the reality of his situation: "The reality is a computation matrix!" From all around, the words of the Master's accomplice can be heard, gloating that this world is his. The Doctor is strafed by a biplane ...
The Doctor being pursued by a biplane alludes to a famous sequence in the Alfred Hitchcock thriller *North By Northwest* (1959), wherein Cary Grant's character is attacked by a cropduster. Part-filmed at Wycombe Air Park, Clay Lane, High Wycombe, Bucks on 30 July 1976, the sequence – in which Eddie Powell doubled for Tom Baker – called for the hire of a converted 1946 Stampe biplane which had most recently featured in the movie *Aces High* (1976). The plane, G-AWXZ, remains in use, and can be seen in many productions including *Indiana Jones and the Last Crusade* (1989) and *The Mummy* (1999).

Interestingly, almost all of the visions in the assassin's domain – crocodile, Samurai, surgeon, soldier, train, cackling clown and finally plane – are generic to Earth, suggesting that the person controlling the dreamscape must be familiar with that planet's history and environment. Or has the Master commanded his accomplice to bring forth these very specific visions from the world where he and the Doctor have fought most of their past battles?

Injured in the leg, the Doctor makes a futile effort to deny the fact of his wound. Back in the real world, Engin speculates that another mind must be inside the Matrix with him. In his vault, the Master views images from the mind of his accomplice, who is plugged into a similar arrangement as the Doctor. Within the Matrix, the assassin appears in the guise of a big game hunter, his features veiled. He snipes at the Doctor with a hunting rifle; the Doctor takes cover in some scrub, a large spider dropping past his face.
Thinking them unsuitable for family viewing, Drama department head Bill Slater demanded that shots of the wire-operated spider crawling up the Doctor's arm as he hides, not daring to make a sound, be excised. (Given the quotation from *North By Northwest* above, one wonders if Holmes and Maloney were not referencing the famous 'tarantula sequence' in the 1962 James Bond film *Dr No* here.)

The assassin studies a map of the area before going in search of water, leaving his backpack behind. Inside, the Doctor finds tripwire and a hand grenade. The assassin poisons a nearby waterhole, but returns to fall foul of a trap: the grenade has been rigged to detonate on cue as he trips the wire. Back in the vault, the Master gives instructions to a hypnotised guard.
Playing the guard – named 'Solis', according to the closing captions – is actor Peter Mayock, who the previous year had enjoyed the altogether more demanding role of demented organist Ibrahim Namin in *Pyramids of Mars* Part One (1975).

Spotting dead fish in the waterhole, the thirsty Doctor stops short – and finds a phial of poison abandoned by the assassin. As the assassin pursues him through jungle growth, the Doctor gathers a reed to fashion a blowpipe and uses the remnants of the phial to poison a thorn. Waiting in the branches of a tree, he manages to hit the assassin in the leg before being shot in the upper arm. The assassin lances the poison with a knife.
The 'jungle' scenes from here to the episode's end were filmed over 28-30 July 1976 in the 250-acre Gatton Park gardens around the Royal Alexandra & Albert School, Rocky Lane, Merstham, Surrey – many parts of which had fallen into overgrown neglect since being designed for the Park's pre-1948 owners, the Colman's Mustard family. Like Betchworth Quarry, it would be revisited for a Maloney-produced episode of *Blake's 7*: *Trial* (1979). (Efforts are now being made to restore the gardens: go to *www.gatton-park.org.uk*)

It's ironic that the Doctor and the assassin are both so desperate for water: the location work was filmed at the height of a notorious drought. No acting required!

In the Archives, the guard sent by the Master – one of Goth's own men – attempts to interfere with the Doctor's connection to the Matrix, but is stasered by Spandrell. Both combatants are now close to death. Arriving at a swamp, the Doctor lures the assassin into an area steaming with marsh gas, calling out to him from hiding. The assassin unveils himself: it is Goth. He fires at the Doctor – but succeeds only in igniting the gas around him. The Doctor grapples with the badly-burned Chancellor, but the assassin soon gains the upper hand, forcing the Doctor's head beneath the water of the swamp: "Finished, Doctor! You're finished!"
The still frame showing the Doctor's head beneath the surface of the river (actually an insert filmed in the swimming pool of the Royal Alexandra & Albert), comprises arguably the most contentious few seconds

The serpent in his lair: the Master monitors the progress of his accomplice in the Matrix ... © BBC

in the programme's history. The freeze-frame cliffhanger had been deployed, to great effect, by Maloney in both of his two previous *Doctor Whos* – *Genesis of the Daleks* (Part Two, where Sarah falls from a rocket gantry) and *Planet of Evil* (Part Two again, where the Doctor topples into the Black Pool). In addition to heightening the drama, its use here would imply that the Doctor had been drowned – not the easiest of illusions for an actor to convey.

As far back as *Terror of the Autons* (1971), the National Viewers and Listeners Association – a pressure group made up to a large proportion of Christian activists on a mission to 'clean up TV' – had made a number of complaints about the series. These complaints had escalated in frequency and tone over the previous two years, with aspects of both *Genesis of the Daleks* and *The Seeds of Doom*, in particular, being publicly questioned across various media by NVALA secretary Mary Whitehouse. Treated as *persona non grata* by BBC heads throughout the tenure of BBC Director-General Hugh Greene, a ban on Whitehouse appearing on BBC programmes was only lifted with the arrival of Greene's successor Sir Charles Curran – the first Roman Catholic to hold the post – in 1969.

A Whitehouse letter of December 1976 outlined the NVALA's objections to both the 'railway line' cliffhanger to Part Two and the drowning scene, the latter being said to have caused a five-year-old boy to have told his mother what he would do to his younger brother if he made him cross: "I shall hold his head under the bath water until he's still, like the man did with Doctor Who ...". Although *The Seeds of Doom* had also been charged with demonstrating unsuitable acts, ripe for imitation, to an audience at least partly made up of children (in that instance, strangulation and the manufacture of firebombs), here Curran chose to concede the NVALA's point. Curran replied personally by saying that "With hindsight [the BBC] does accept that one or two people other than your panellists may have imagined that Dr Who's dreams were reality"; that Drama department head Bill Slater had already edited sequences which were "a little too realistic" [perhaps a reference to the 'spider' scene mentioned above; note that 1974's *Planet of the Spiders* had been attacked by the NVALA for apparently causing a spate of arachnophobia in young children]; and that "The result was what you saw on the screen and which I myself thought was reasonably acceptable, although as I say – with hindsight – the head of the department responsible would have liked to have cut out just a few more frames of the action than he did."

BY THE TIME PART THREE WAS REPEATED, THE 'HEAD UNDERWATER' SHOT HAD BEEN REMOVED, PERMANENTLY, FROM THE MASTER TAPE.

The studied neutrality of Curran's language disguises its import. Whitehouse was able to crow her pleasure at "this acknowledgement that a mistake of judgement has been made" in the pages of *The Daily Telegraph* – albeit too late to claim the producer's scalp, for Hinchcliffe had learned that he was being moved onto another series early in November, during the course of *Assassin*'s transmission. Although Hinchcliffe's transfer to supervision of the crime series *Target* cannot have been as a direct consequence of the NVALA's complaint being upheld, one cannot but help speculate if earlier rumblings (over *The Seeds of Doom*, perhaps), had something to do with it. Perhaps Curran choose to capitulate over the *Assassin* complaint since he no longer had to publicly defend the programme's incumbent producer? Certainly, Hinchcliffe's successor Graham Williams was briefed from the outset to cut back on the programme's visceral elements. In addition, *Doctor Who*'s transmission time was suddenly shifted on by half an hour before the first episode of the next story, *The Face of Evil*. Conspiracy theorists will observe that the new time of 18:30 had been nominated by Whitehouse as her preferred opening hour for the show back in February 1975.

Hinchcliffe was unrepentant. Guesting on BBC1's *Pebble Mill At One* on 1 April 1977 as part of a piece promoting the forthcoming *Lively Arts* documentary *Whose Doctor Who*, he was asked, following a clip from the close of Part Three: "Looking at that scene, are you at all worried that it went just a little bit over the top, knowing the vast audience of young children who were watching?" "No, I'm not worried," replied Hinchcliffe, "because I thought about it very carefully and took the decision at the time. And I stand by that decision. The programme is a robust, vigorous programme. It is an action programme and it has a tradition of good plotting and of ending on a cliffhanger. The audience know the Doctor isn't going to die. That particular sequence was, in fact, a dream sequence. It was quite clear the real Doctor was still strapped down somewhere else in the city and this was his alter ego having the battle."

Pebble Mill At One marked the last time the drowning sequence would be aired on British television. By the time Part Three came to be repeated the following summer, the 'head underwater' shot had been removed, permanently, from the master tape held in the BBC's Film and Videotape Library. (The shot was reinstated for the story's October 1991 BBC Video release, having been found to remain extant on a lower-quality 525-line NTSC conversion distributed to TV stations in the USA.)

PART **FOUR**

The Doctor summons up the last of his strength to beat Goth back with a branch. Goth returns to the real world, only to find that the Master, despairing of his assassin's failure, has elected to trap his adversary inside the Matrix – and overloads the mechanism, despite the fact that this process will also kill Goth. Above, as the APC Net devices begin to smoulder, Engin realises something is wrong and manages to return the Doctor to consciousness in the nick of time. Declaring that he is not beaten, the Master produces a hypodermic syringe ... Spandrell, Engin and the Doctor go deep into the ancient vaults below the Archives, where the Master's hideout awaits their discovery. There, they find the body of the Master, who appears to have succumbed to natural causes, and also the mortally wounded Goth, who explains how he had met the dying Master, his regenerations all used up, on the planet Tersurus.

A possible sequence of events leading up to the Master meeting Goth is detailed in John Peel's Eighth Doctor novel *Legacy of the Daleks* (BBC Books, April 1998). Here, the Master is badly injured in an explosion when his hostage, the First Doctor's erstwhile granddaughter Susan Campbell, conspires to escape his clutches in the course of a brief TARDIS materialisation on the planet Tersurus – a unauthorised landing which is drawn to Goth's attention. Terserus [sic] is revisited by the Master (Jonathan Pryce) and the Ninth Doctor (Rowan Atkinson) in the *Comic Relief* parody *Doctor Who and the Curse of Fatal Death* (1999), where it is claimed that the planet's former inhabitants communicated by farting at one another.

Unable to fight the Master's "mental dominance", Goth had agreed to bring him to Gallifrey in exchange for a part in the Master's grand plan. (The President, it transpires, had told Goth that he would not, after all, be named his successor.) Learning the truth, Borusa concocts a cover-up whereby the public will be told that the heroic Goth had been killed in pursuit of the President's assassin – the Master. The Doctor

finds it hard to believe that the Master should have accepted his fate without attempting to renew his exhausted quota of 12 regenerations, even though the power required would be enormous.

The War Games had established that Time Lords "live forever, barring accidents". Holmes' concession to Time Lord mortality, restricting Time Lords to 13 incarnations, opens up the prospect of a final end to the entire series – which would, given that eight incarnations of the Doctor prior to William Hartnell had featured in the 'mind-bending battle' between the Doctor and Morbius in *The Brain of Morbius* the previous year, make the Tom Baker Doctor the penultimate model. Wishful thinking, perhaps, on the script editor's part? (Subsequent stories have set the 12-regeneration limit in stone ... but ignored the *Morbius* problem.)

Reasoning that the Master's plan involved Goth becoming President, the Doctor asks Engin about the symbols of the President's office – all relics of the Old Time. To add verisimilitude to Borusa's story, Spandrell sends Hilred to char the Master's body where it lies alongside the corpses of both the President and Goth; Hilred hands him a syringe found in the Master's vault. Listening to transcripts of the Book of the Old Time, the Doctor realises that legends of the Time Lords' founding father, the architect and engineer Rassilon, reveal that the Time Lords' power is derived from a captive black hole, the Eye of Harmony. Far from being ceremonial items, the Great Key will unlock the Eye, while the Sash of Rassilon will protect its wearer from the Eye's forces. The Eye, therefore, is the power source the Master has sought to tap.

By naming a 'Rassilon' the founding father of the Time Lords, Holmes has inadvertently created a monster, Gallifrey's Old Time overlord becoming the basis for a seemingly endless number of fictional speculations. Rassilon and all his works would be expanded on in *The Invasion of Time*, *Shada* and later *State of Decay*, but he'd be visualised first in comic strip form – he's glimpsed in *Star Death* (**DW**M 47, 1980), then more substantially exposed in *The Tides of Time* (**DW**M 61-67, 1982) – before making his single brief TV appearance, as played by Richard Matthews, in *The Five Doctors* (1983).

Spandrell arrives with the hypodermic, which had contained a neural inhibitor giving the Master only the appearance of death: he still lives! The Doctor, he succeeds. The Doctor uses an old service shaft to escape the vault and enter the Panopticon, where he struggles with the Master – who eventually disappears down a vast rent that opens up in the ground. The Doctor reconnects the links, and Gallifrey is saved. Although half the city is in ruins, Borusa gives the Doctor nine out of ten for effort before sending him on his way.

Assassin's Doctor: the pioneer New Romantic?

Spandrell and Engin rush to where the bodies lie – only to find Hilred 'condensed' by the revived Master, who has Engin remove the Sash from the President's corpse before sealing all three of them in. In the Panopticon, the renegade uses the Great Key to raise the obelisk-like Eye of Harmony from beneath the floor, and begins uncoupling the links that hold its power in check. As he does so, the whole city begins to shake; all of Gallifrey will be destroyed if

Borusa would eventually reach the high office of President himself, returning to the series on three occasions, each time portrayed by a different actor: by John Arnatt in *The Invasion of Time* (1978), by Leonard Sachs in *Arc of Infinity* (1983) and finally by Philip Latham in *The Five Doctors* (also 1983).

Spandrell and Engin accompany the Doctor to his TARDIS in the Panopticon museum. As the Doctor departs, he warns the pair that the Master might have survived. A noise alerts Spandrell and Engin to the sight of a skeletal figure disappearing inside a nearby grandfather clock: the Master. His clock/TARDIS dematerialises, as Spandrell wonders if the Universe is big enough for both the Doctor and the Master ...

Incoming series producer Graham Williams was underwhelmed by the character of the Master, electing not to make good on the promise of a rematch tendered in this final scene: "I didn't want to bring back the Master because I thought it was, in a way, gratuitous. I mean, you're not short of villains on *Doctor Who*, and you can always recreate the same effect without actually recreating the character." Note that the skull-faced, black-hooded character of the Shadow, a servant of the evil Black Guardian in the Williams-produced *The Armageddon Factor* (1979), bears a number of similarities to the emaciated *Deadly Assassin* Master. The Doctor's next encounter with his nemesis would not be related until after another change of series stewardship, in *The Keeper of Traken* (1980).

"We thank the High Court of Time Lords and the Keeper of the Records for their help and co-operation."

A spoof acknowledgement planned for the closing titles for Part Four. Someone thought better of it. DWM

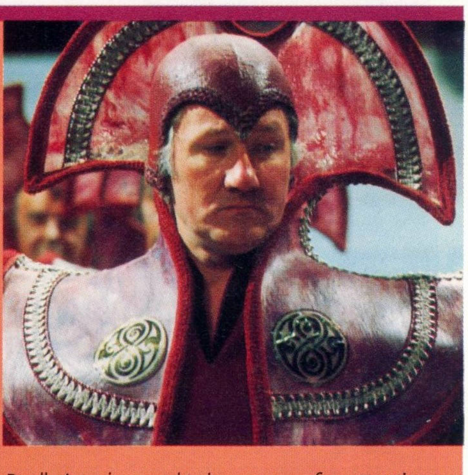
BROADCAST & OTHER MEDIA

First Run

Saturday 30 October – Saturday 20 November 1976

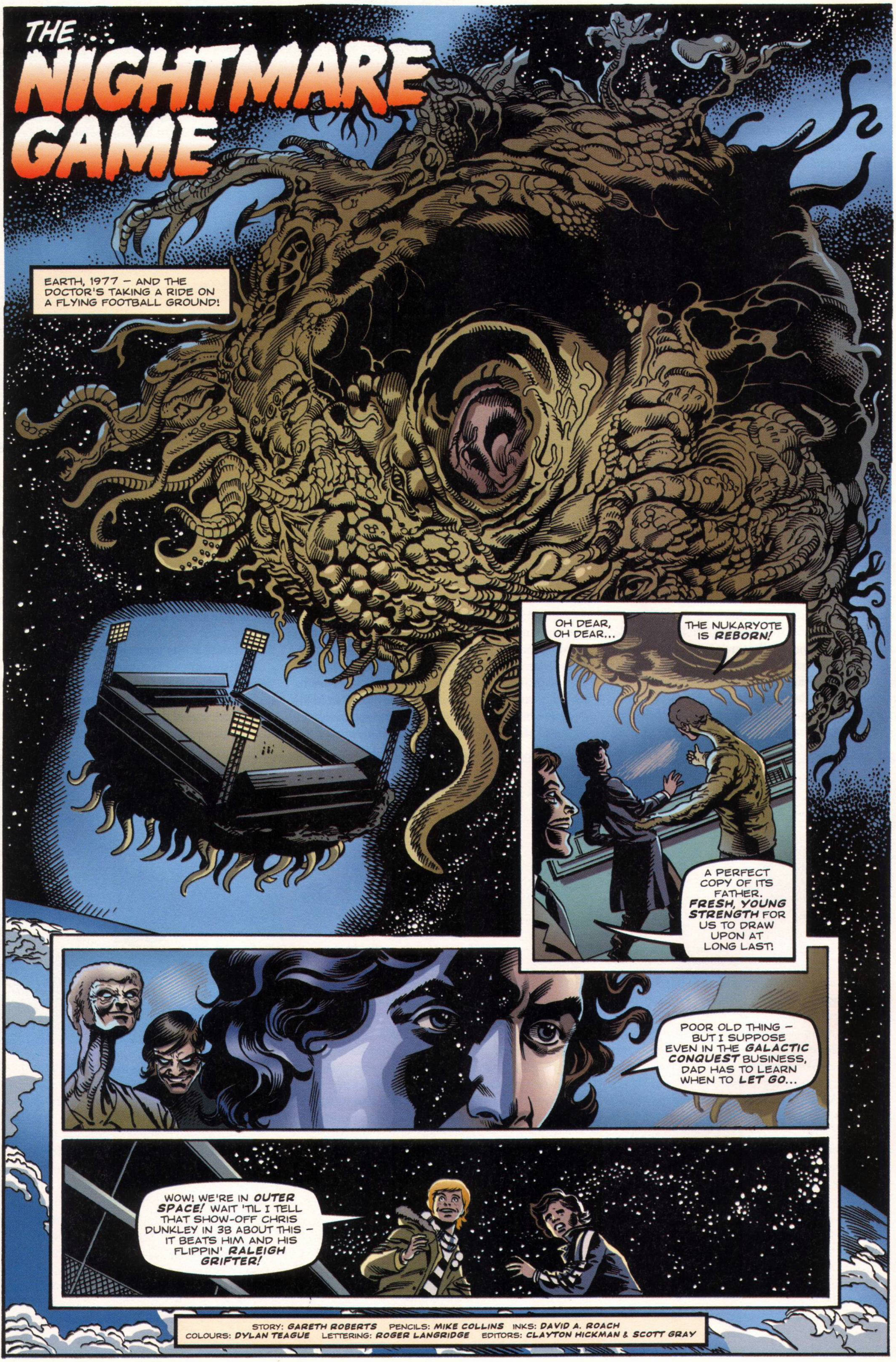
The Deadly Assassin was first transmitted as part of a schedule of programmes which gave the BBC a 59% share of the available audience throughout October 1976 – a month in which, as *The Stage and Television Today* noted, the ITV network had taken "a hammering": "There is little doubt that advertisers and their agents, some of whom have already threatened to consider withdrawing from television until things improve, will view these latest figures in a less than favourable vein." Significantly, commentators also noted that the five highest audiences were all for BBC Saturday evening programmes – two editions of *Bruce Forsyth and the Generation Game* and three of *The Two Ronnies* – with new historical melodrama *The Duchess of Duke Street* and US import *Starsky and Hutch*, plus *Match of the Day* and *Parkinson*, all performing exceptionally well that same night. As, indeed, was *Doctor Who*. The extraordinarily high BARB viewing figures for *The Deadly Assassin* are well-recorded, but the less-publicised JICTAR (Joint Industry Committee for Television Advertising Research) numbers are perhaps the more revealing. JICTAR rated *The Deadly Assassin* thus: Part One was the 15th most-watched programme across all channels that week, with 7.15 million homes (not individual viewers) tuning in (by way of comparison, the week's top programme was ITV sitcom *George and Mildred*, with 9.35 million); Part Two rated 16th, again with 7.15 million (topmost was ITV's broadcast of the James Bond film *Goldfinger*, with 9.80 million); Part Three retained the same 7.15 million homes, ranking 14th equal alongside ITV's *The New Avengers* and *The Duchess of Duke Street* (in first place, with 9.40 million homes, was ITV's *The Sweeney*); but Part Four fell to 18th, with 7.10 million ratings (at number one that week – the BBC's broadcast of beauty pageant *Miss World 1976*).

JICTAR also supplied Top Tens broken down by region, confirming where in the country *Doctor Who* enjoyed its strongest support – and where it failed to impress. In London, the four episodes were ranked well above the national average, in equal eighth, sixth, eighth and equal sixth places respectively. In the South, Parts One to Three ranked sixth, tenth and fourth, the serial disappearing off the radar only for its final episode. In the North-East, it scored sixth, sixth, fifth and finally third (the latter with an astonishing 51% share of the available audience). In North-East Scotland, only Part One failed to register, with the remainder at equal eighth (with *World In Action*), equal seventh (with *Songs of Scotland*) and equal sixth (with *Sportscene*). Other instalments figured in Top Tens for the East and Borders – but not one episode appeared in the rundowns for the remaining seven regions, where *The Deadly Assassin* proved to be no more of an attraction than the national average: Lancashire, Central Scotland, Ulster, the Midlands, Yorkshire, Wales & West and the South-West.

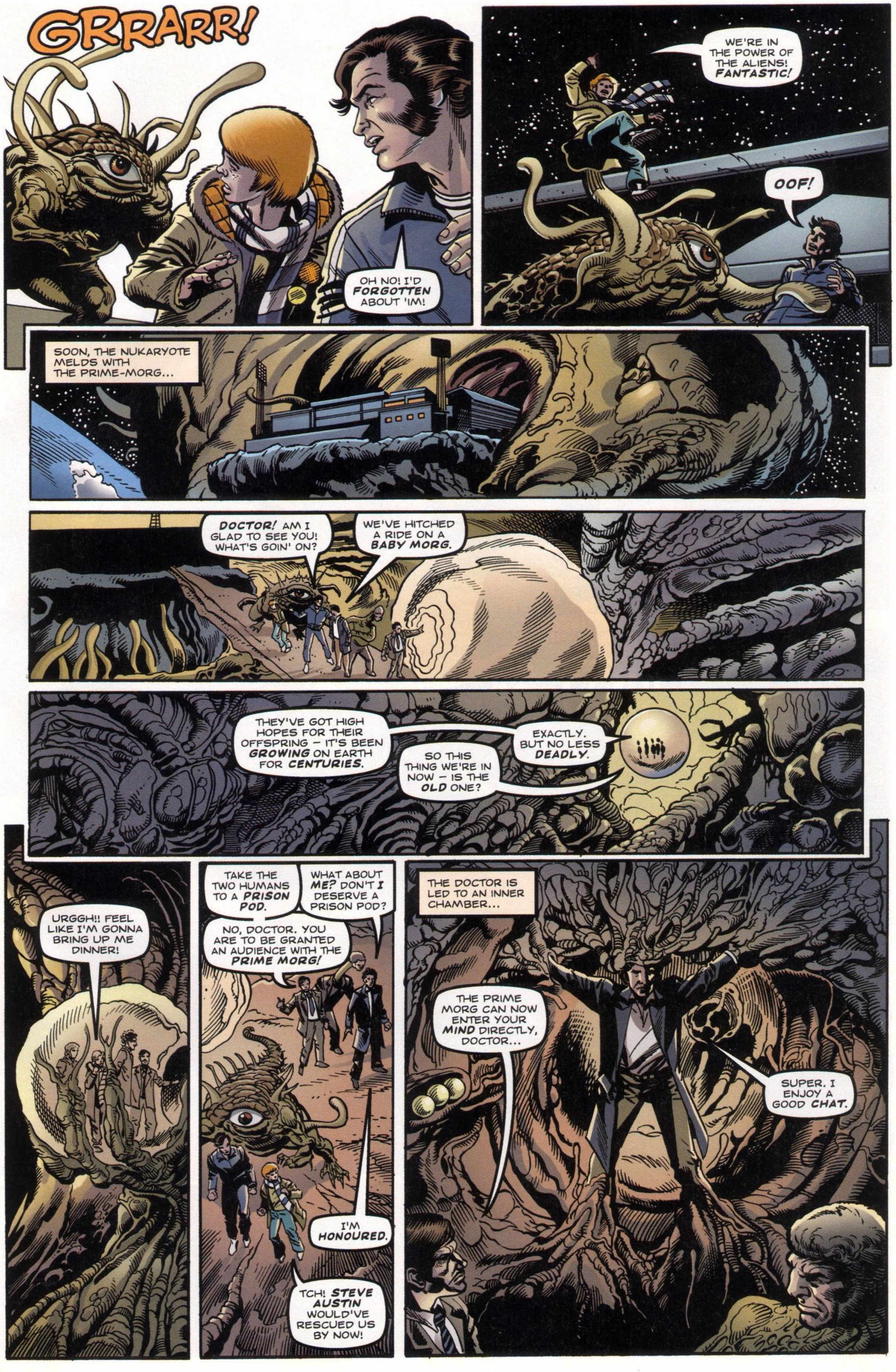


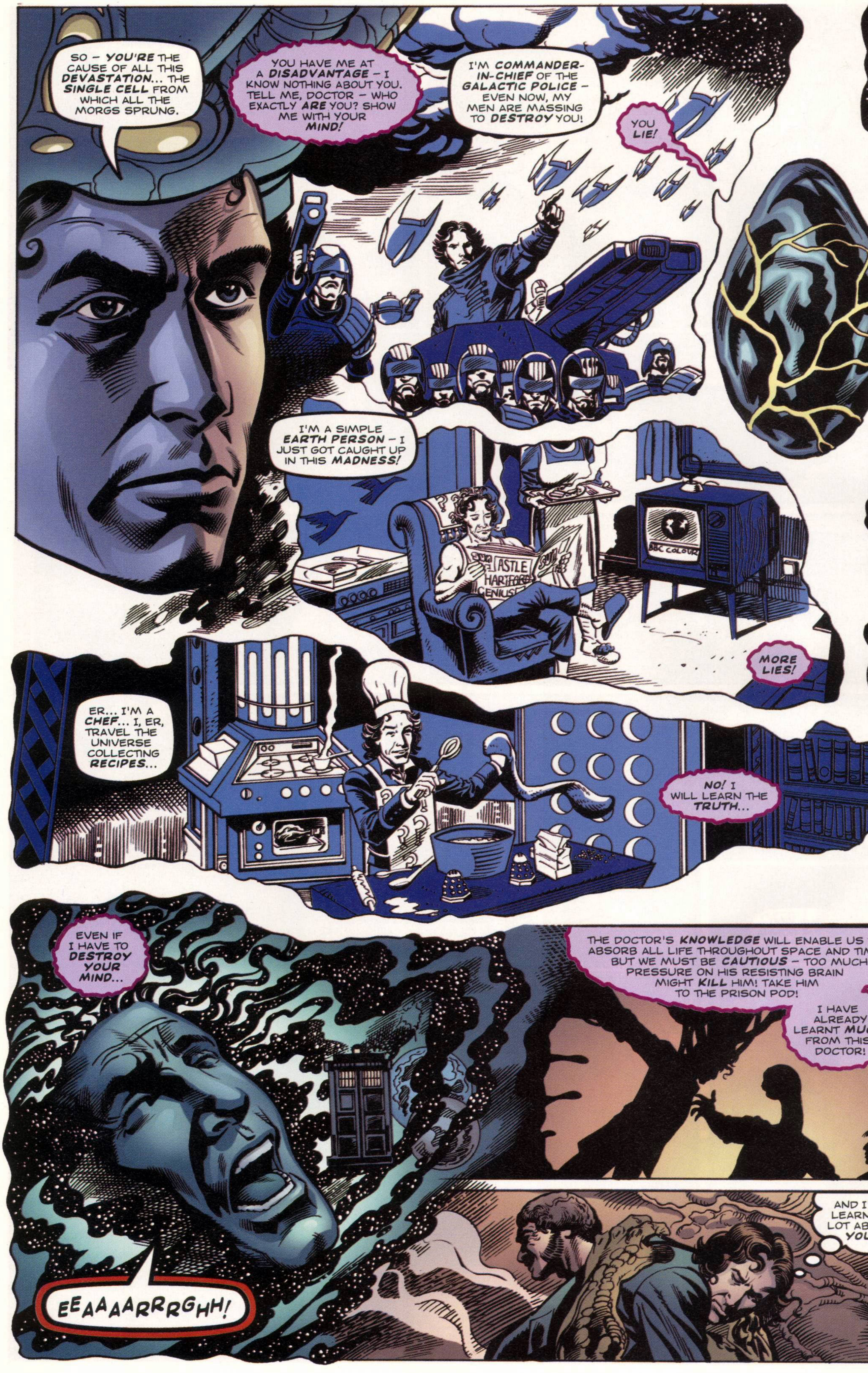
The BBC's ongoing ratings success was only one of the major media news stories of October/November 1976. The night before Part One's transmission, BBC1 aired Roman Polanski's 1968 horror film *Rosemary's Baby* – a hugely controversial move that, predictably, earned the approbation of one Mary Whitehouse ("It is only recently that the Archbishop of Canterbury warned against the dangers of the occult. Satanism is unmitigated evil, yet here we had offered as entertainment a blasphemous perversion of the Incarnation"). Whitehouse's ever-watchful eye would soon be set on a different target ...

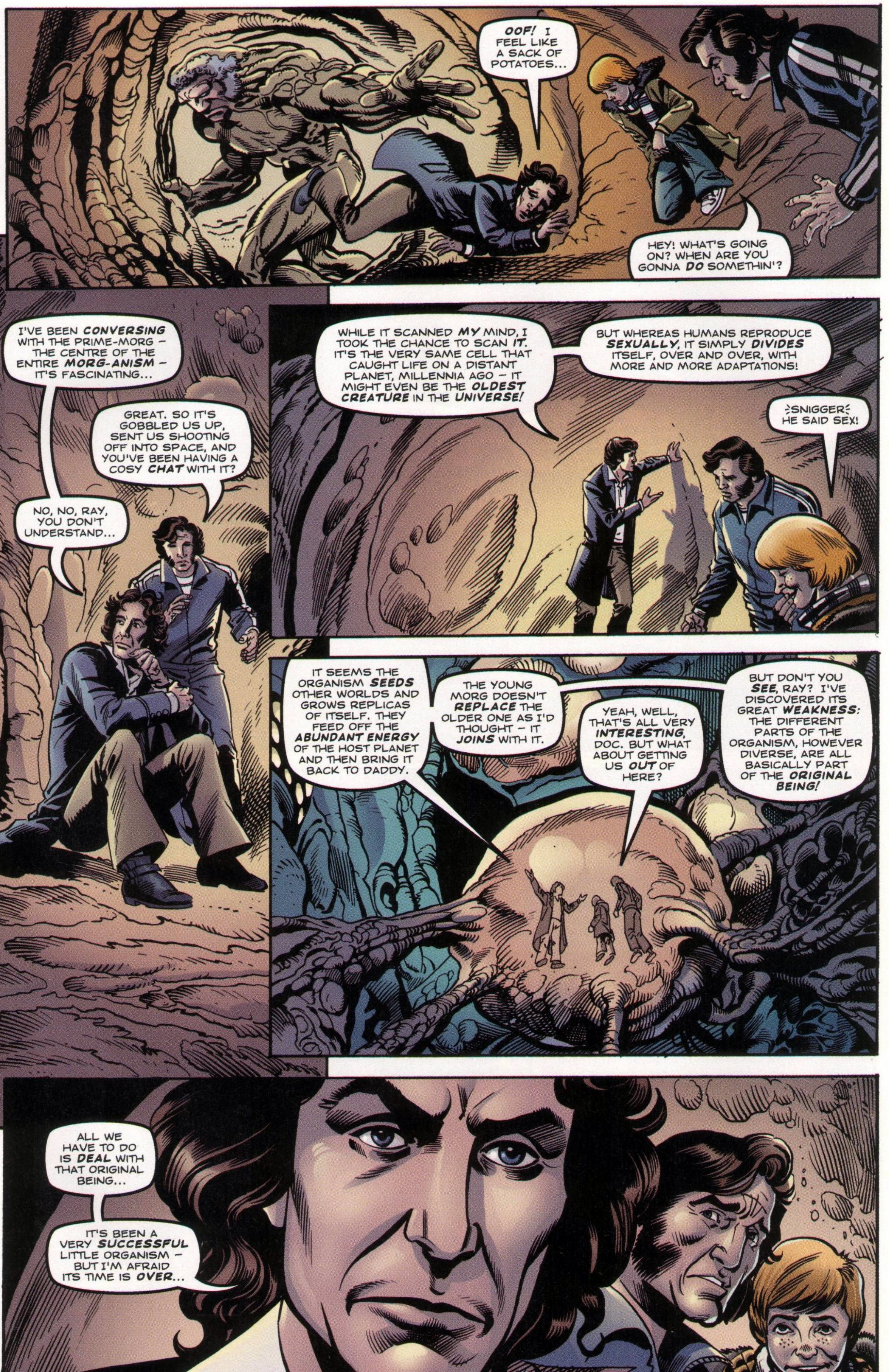
THE NIGHTMARE GAME

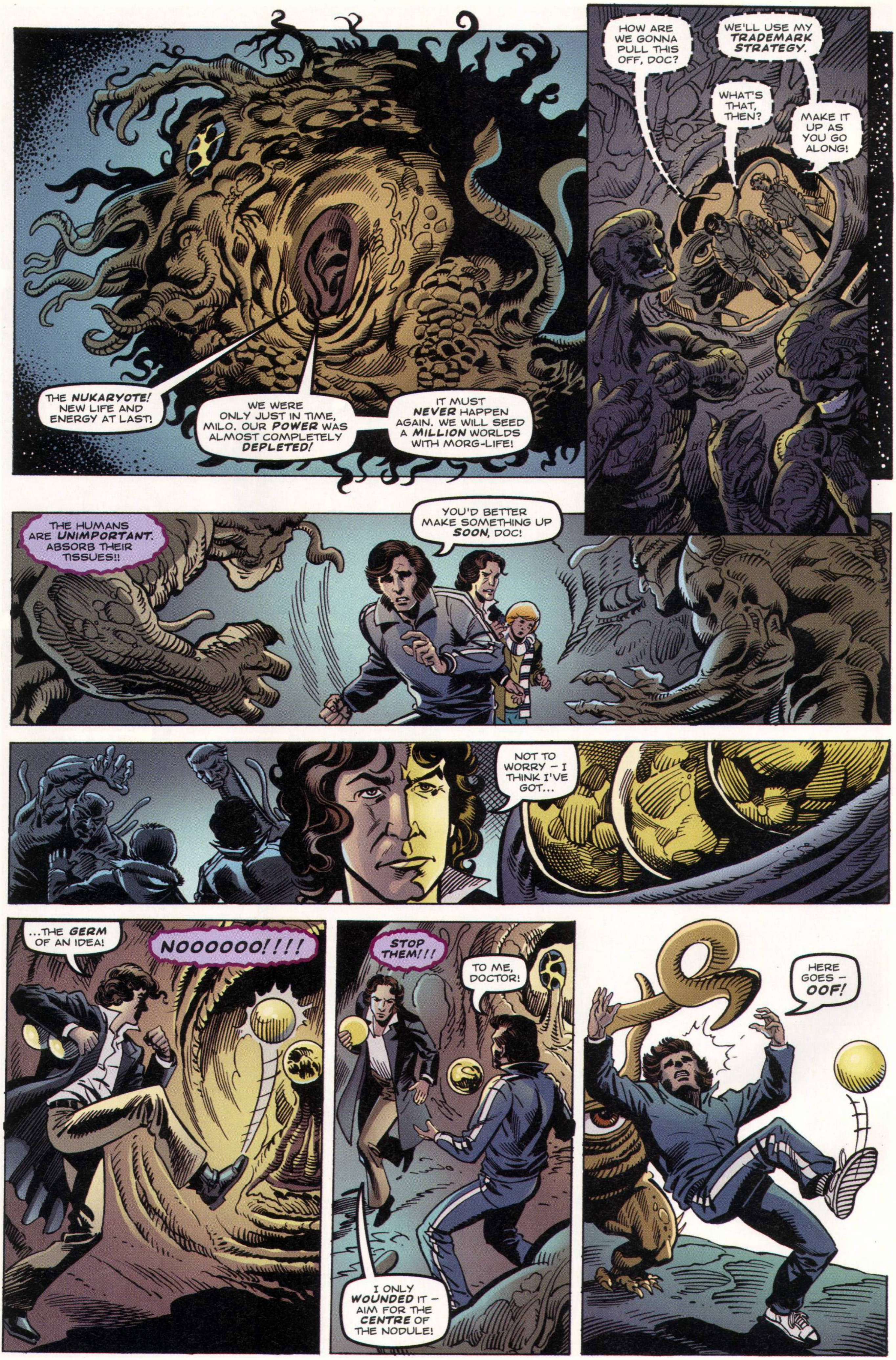

EARTH, 1977 – AND THE DOCTOR'S TAKING A RIDE ON A FLYING FOOTBALL GROUND!
OH DEAR, OH DEAR...
THE NUKARYOTE IS *REBORN!*
A PERFECT COPY OF ITS FATHER. ***FRESH, YOUNG STRENGTH*** FOR US TO DRAW UPON AT LONG LAST!
POOR OLD THING – BUT I SUPPOSE EVEN IN THE ***GALACTIC CONQUEST*** BUSINESS, DAD HAS TO LEARN WHEN TO ***LET GO...***
WOW! WE'RE IN ***OUTER SPACE!*** WAIT 'TIL I TELL THAT SHOW-OFF CHRIS DUNKLEY IN 3B ABOUT THIS – IT BEATS HIM AND HIS FLIPPIN' ***RALEIGH GRIFTER!***

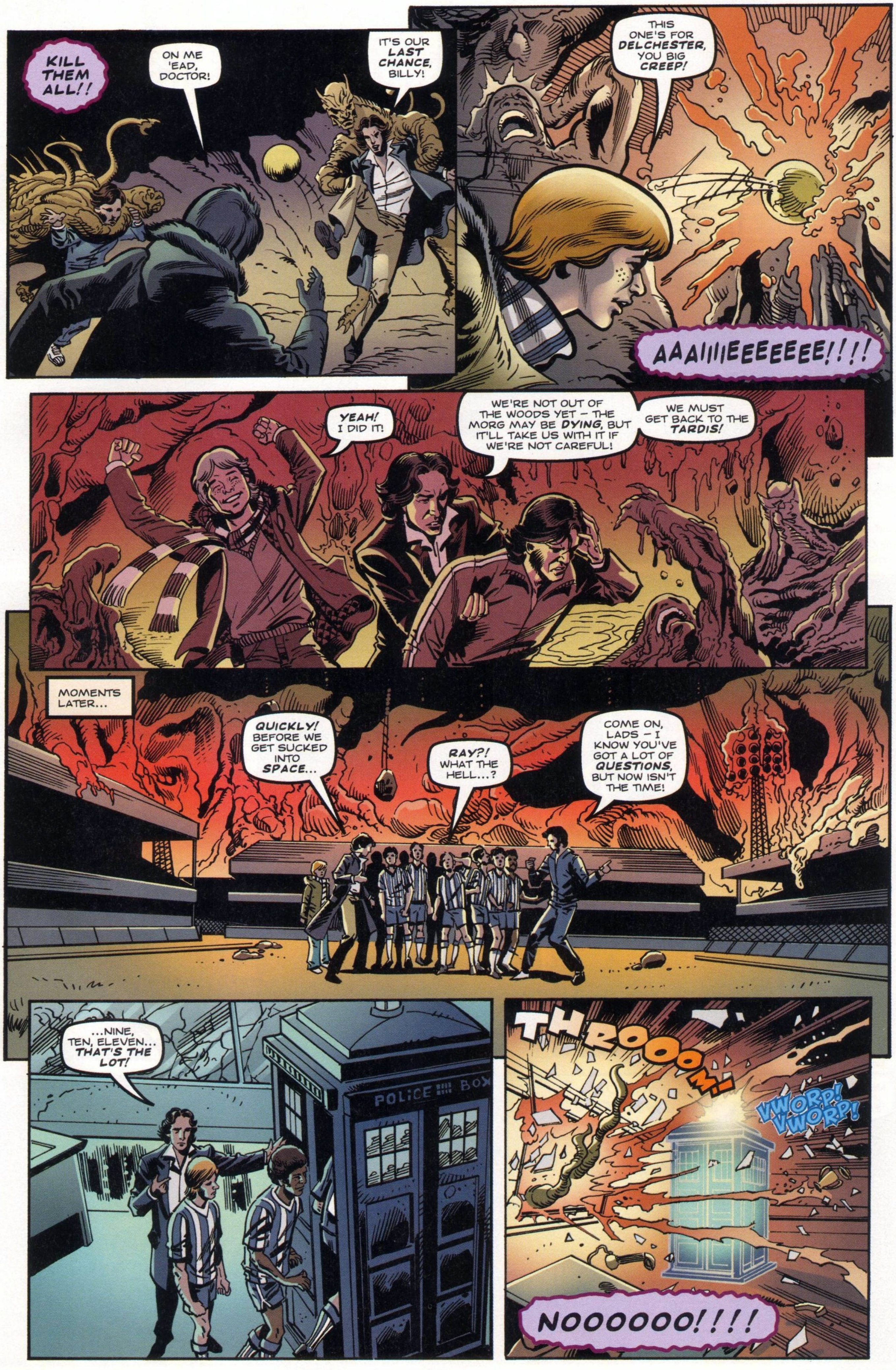
STORY: **GARETH ROBERTS** PENCILS: **MIKE COLLINS** INKS: **DAVID A. ROACH**
COLOURS: **DYLAN TEAGUE** LETTERING: **ROGER LANGRIDGE** EDITORS: **CLAYTON HICKMAN & SCOTT GRAY**

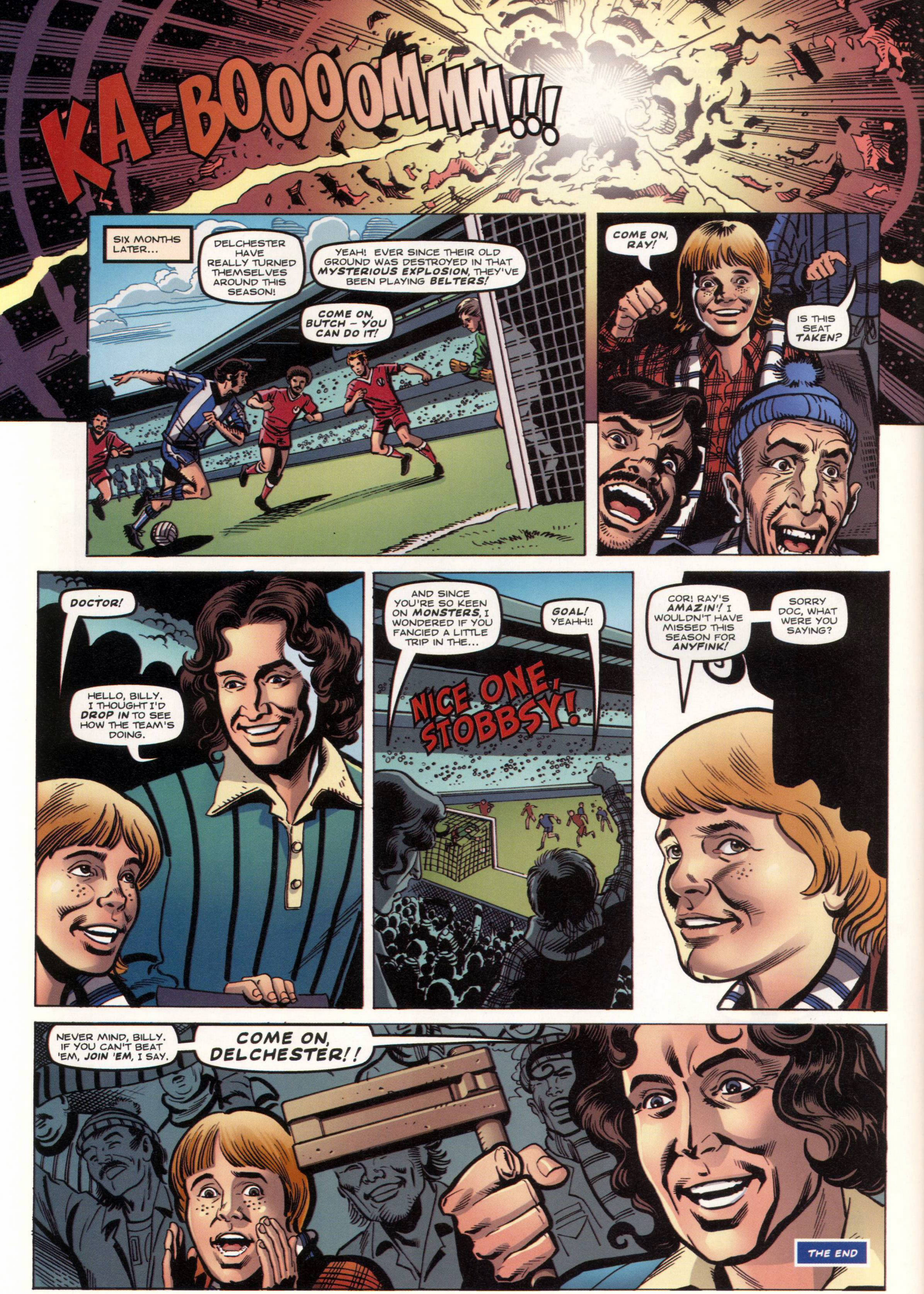

GRRARR!
OH NO! I'D FORGOTTEN ABOUT 'IM!
WE'RE IN THE POWER OF THE ALIENS! FANTASTIC!
OOF!
SOON, THE NUKARYOTE MELDS WITH THE PRIME-MORG...
DOCTOR! AM I GLAD TO SEE YOU! WHAT'S GOIN' ON?
WE'VE HITCHED A RIDE ON A BABY MORG.
THEY'VE GOT HIGH HOPES FOR THEIR OFFSPRING – IT'S BEEN GROWING ON EARTH FOR CENTURIES.
SO THIS THING WE'RE IN NOW – IS THE OLD ONE?
EXACTLY. BUT NO LESS DEADLY.
URGGH!! FEEL LIKE I'M GONNA BRING UP ME DINNER!
TAKE THE TWO HUMANS TO A PRISON POD.
WHAT ABOUT ME? DON'T I DESERVE A PRISON POD?
NO, DOCTOR. YOU ARE TO BE GRANTED AN AUDIENCE WITH THE PRIME MORG!
I'M HONOURED.
TCH! STEVE AUSTIN WOULD'VE RESCUED US BY NOW!
THE DOCTOR IS LED TO AN INNER CHAMBER...
THE PRIME MORG CAN NOW ENTER YOUR MIND DIRECTLY, DOCTOR...
SUPER. I ENJOY A GOOD CHAT.


SO – YOU'RE THE CAUSE OF ALL THIS DEVASTATION... THE SINGLE CELL FROM WHICH ALL THE MORGS SPRUNG.
YOU HAVE ME AT A DISADVANTAGE – I KNOW NOTHING ABOUT YOU. TELL ME, DOCTOR – WHO EXACTLY ARE YOU? SHOW ME WITH YOUR MIND!
I'M COMMANDER-IN-CHIEF OF THE GALACTIC POLICE – EVEN NOW, MY MEN ARE MASSING TO DESTROY YOU!
YOU LIE!
I'M A SIMPLE EARTH PERSON – I JUST GOT CAUGHT UP IN THIS MADNESS!
ASTLE HARTFORD GENIUS
BBC COLOUR
MORE LIES!
ER... I'M A CHEF... I, ER, TRAVEL THE UNIVERSE COLLECTING RECIPES...
NO! I WILL LEARN THE TRUTH...
EVEN IF I HAVE TO DESTROY YOUR MIND...
EEAAAAARRRGHH!
THE DOCTOR'S KNOWLEDGE WILL ENABLE US TO ABSORB ALL LIFE THROUGHOUT SPACE AND TIME! BUT WE MUST BE CAUTIOUS – TOO MUCH PRESSURE ON HIS RESISTING BRAIN MIGHT KILL HIM! TAKE HIM TO THE PRISON POD!
I HAVE ALREADY LEARNT MUCH FROM THIS DOCTOR!
AND I'VE LEARNT A LOT ABOUT YOU...


OOF! I FEEL LIKE A SACK OF POTATOES...
HEY! WHAT'S GOING ON? WHEN ARE YOU GONNA DO SOMETHIN'?
I'VE BEEN CONVERSING WITH THE PRIME-MORG – THE CENTRE OF THE ENTIRE MORG-ANISM – IT'S FASCINATING...
GREAT. SO IT'S GOBBLED US UP, SENT US SHOOTING OFF INTO SPACE, AND YOU'VE BEEN HAVING A COSY CHAT WITH IT?
NO, NO, RAY, YOU DON'T UNDERSTAND...
WHILE IT SCANNED MY MIND, I TOOK THE CHANCE TO SCAN IT. IT'S THE VERY SAME CELL THAT CAUGHT LIFE ON A DISTANT PLANET, MILLENNIA AGO – IT MIGHT EVEN BE THE OLDEST CREATURE IN THE UNIVERSE!
BUT WHEREAS HUMANS REPRODUCE SEXUALLY, IT SIMPLY DIVIDES ITSELF, OVER AND OVER, WITH MORE AND MORE ADAPTATIONS!
SNIGGER HE SAID SEX!
IT SEEMS THE ORGANISM SEEDS OTHER WORLDS AND GROWS REPLICAS OF ITSELF. THEY FEED OFF THE ABUNDANT ENERGY OF THE HOST PLANET AND THEN BRING IT BACK TO DADDY.
THE YOUNG MORG DOESN'T REPLACE THE OLDER ONE AS I'D THOUGHT – IT JOINS WITH IT.
YEAH, WELL, THAT'S ALL VERY INTERESTING, DOC. BUT WHAT ABOUT GETTING US OUT OF HERE?
BUT DON'T YOU SEE, RAY? I'VE DISCOVERED ITS GREAT WEAKNESS: THE DIFFERENT PARTS OF THE ORGANISM, HOWEVER DIVERSE, ARE ALL BASICALLY PART OF THE ORIGINAL BEING!
ALL WE HAVE TO DO IS DEAL WITH THAT ORIGINAL BEING...
IT'S BEEN A VERY SUCCESSFUL LITTLE ORGANISM – BUT I'M AFRAID ITS TIME IS OVER...


THE NUKARYOTE! NEW LIFE AND ENERGY AT LAST!
WE WERE ONLY JUST IN TIME, MILO. OUR POWER WAS ALMOST COMPLETELY DEPLETED!
IT MUST NEVER HAPPEN AGAIN. WE WILL SEED A MILLION WORLDS WITH MORG-LIFE!
HOW ARE WE GONNA PULL THIS OFF, DOC?
WE'LL USE MY TRADEMARK STRATEGY.
WHAT'S THAT, THEN?
MAKE IT UP AS YOU GO ALONG!
THE HUMANS ARE UNIMPORTANT. ABSORB THEIR TISSUES!!
YOU'D BETTER MAKE SOMETHING UP SOON, DOC!
NOT TO WORRY – I THINK I'VE GOT...
...THE GERM OF AN IDEA!
NOOOOOO!!!!
STOP THEM!!!
TO ME, DOCTOR!
I ONLY WOUNDED IT – AIM FOR THE CENTRE OF THE NODULE!
HERE GOES – OOF!


KILL THEM ALL!!
ON ME 'EAD, DOCTOR!
IT'S OUR LAST CHANCE, BILLY!
THIS ONE'S FOR DELCHESTER, YOU BIG CREEP!
AAAIIIIEEEEEEE!!!!
YEAH! I DID IT!
WE'RE NOT OUT OF THE WOODS YET – THE MORG MAY BE DYING, BUT IT'LL TAKE US WITH IT IF WE'RE NOT CAREFUL!
WE MUST GET BACK TO THE TARDIS!
MOMENTS LATER...
QUICKLY! BEFORE WE GET SUCKED INTO SPACE...
RAY?! WHAT THE HELL...?
COME ON, LADS – I KNOW YOU'VE GOT A LOT OF QUESTIONS, BUT NOW ISN'T THE TIME!
...NINE, TEN, ELEVEN... THAT'S THE LOT!
POLICE BOX
THROOOM!
VWORP! VWORP!
NOOOOOO!!!!


KA-BOOOOMMM!!!
SIX MONTHS LATER...
DELCHESTER HAVE REALLY TURNED THEMSELVES AROUND THIS SEASON!
YEAH! EVER SINCE THEIR OLD GROUND WAS DESTROYED IN THAT MYSTERIOUS EXPLOSION, THEY'VE BEEN PLAYING BELTERS!
COME ON, BUTCH – YOU CAN DO IT!
COME ON, RAY!
IS THIS SEAT TAKEN?
DOCTOR!
HELLO, BILLY. I THOUGHT I'D DROP IN TO SEE HOW THE TEAM'S DOING.
AND SINCE YOU'RE SO KEEN ON MONSTERS, I WONDERED IF YOU FANCIED A LITTLE TRIP IN THE...
GOAL! YEAHH!!
NICE ONE, STOBBSY!
COR! RAY'S AMAZIN'! I WOULDN'T HAVE MISSED THIS SEASON FOR ANYFINK!
SORRY DOC, WHAT WERE YOU SAYING?
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COME ON, DELCHESTER!!
THE END

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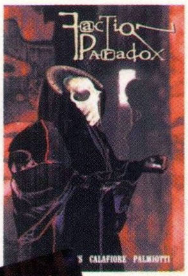
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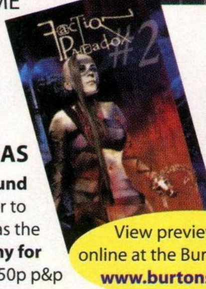
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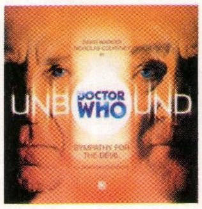
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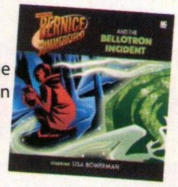
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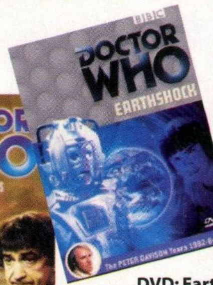
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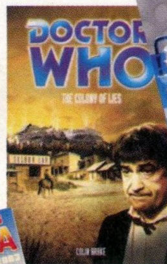
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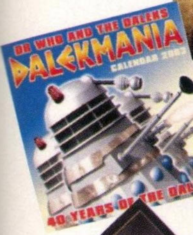
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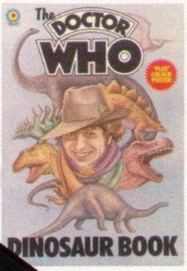
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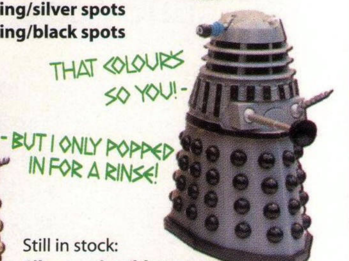
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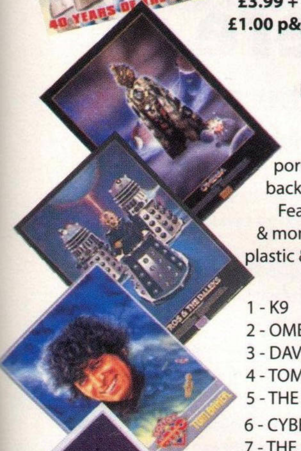

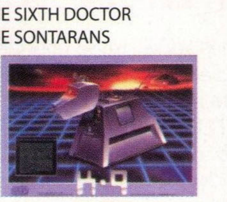

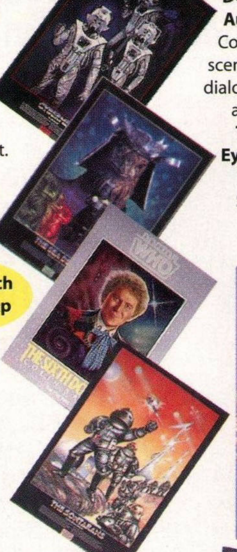

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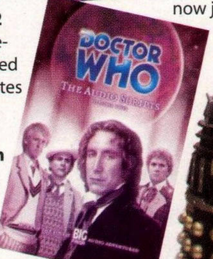
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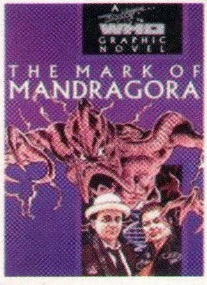
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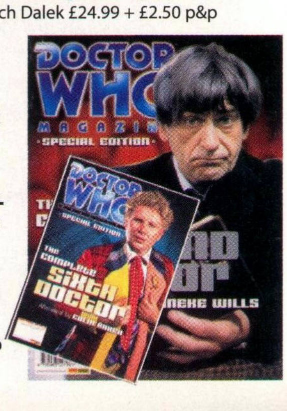
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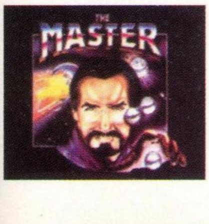

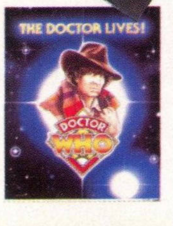
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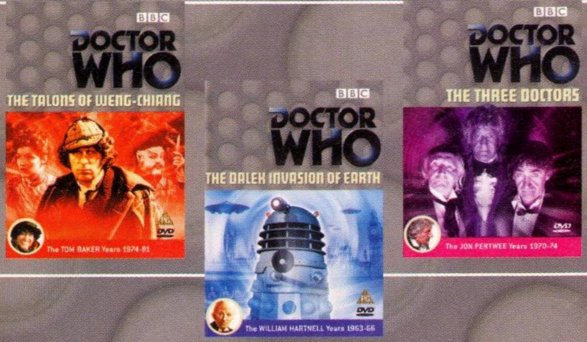
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WHAT'S YOUR DVD VIDEO CHOICE FOR 2004?

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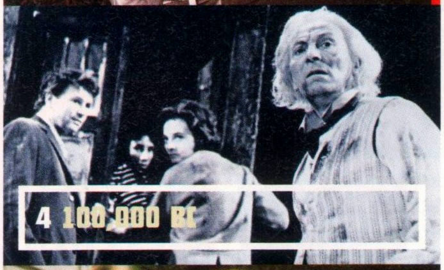
2 CITY OF DEATH



4 100,000 BC

5 THE SEEDS OF DOOM

We were offered bribes, threatened with physical violence to our persons, and even had readers in tears *begging* us to fix the results of our DVD Survey. The small, but very vocal, group of supporters of the 'Release *K9 and Company* on DVD *NOW*!' campaign, are a peristant bunch, we can tell you. But we've got our scruples, and whatever we were offered, we refused. Well, most things ...

In case you've forgotten, back in **DW**M 325, we offered you the chance to vote for the *Doctor Who* story you'd most like to see released on DVD during 2004. We promised that whichever story came out on top from your votes would be added to the BBC's schedule for next year, with the rest of the results passed on to the BBC's Restoration Team for their perusal. We were overwhelmed by the response – receiving over 1,000 votes from you lot – although it's meant that Tom hasn't had any sleep for the past week as we've had to teach him how to count.

Anyway, we're pleased to announce that *your* choice for DVD release in 2004 is (drum roll please!) *Pyramids of Mars*, that much-loved Season Thirteen tale of Sutekh and Stargroves, starring Tom Baker and Elisabeth Sladen, and sort-of written by the great Robert Holmes. *Pyramids* will therefore be coming to a shiny disc somewhere near you next year, but in case you're curious, a comprehensive run-down of the top 40 stories you voted for can be found on the right [*with those that are already scheduled for release in 2003 listed in brackets*].

Better luck next time, Bill Pollock fans ...

STORY	POINTS
Pyramids of Mars	714
City of Death	608
[The Talons of Weng-Chiang]	567
100,000 BC	513
The Seeds of Doom	504
[The Curse of Fenric]	483
Genesis of the Daleks	442
Inferno	392
Logopolis	386
[The Dalek Invasion of Earth]	351
The Dæmons	343
The Deadly Assassin	315
The Mind Robber	310
The Sea Devils	309
The War Games	287
Revelation of the Daleks	245
The Time Warrior	240
Ghost Light	224
The Trial of a Time Lord	189
The Daleks	183
Day of the Daleks	182
Terror of the Autons	175
Planet of the Spiders	170
Terror of the Zygons	169
The Horror of Fang-Rock	168
[The Two Doctors]	149
The Brain of Morbius	143
The Masque of Mandragora	142
The Green Death	140
The Web Planet	134
[Earthshock]	126
Kinda	124
Robot	123
The Chase	120
Castrovalva	118
The Visitation	104
The War Machines	89
The Horns of Nimon	75
Survival	74
Mawdryn Undead	72

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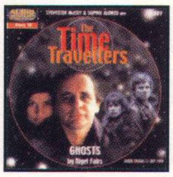

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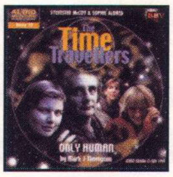

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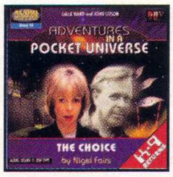

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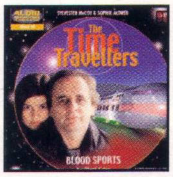

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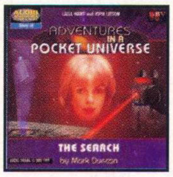

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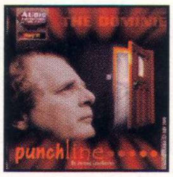

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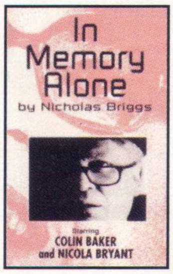

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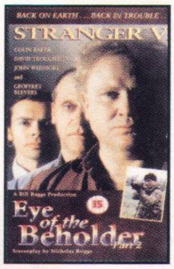

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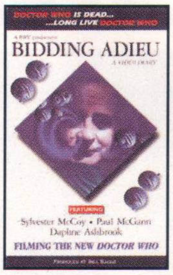

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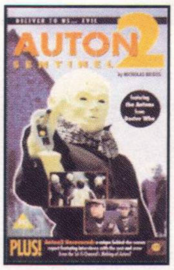

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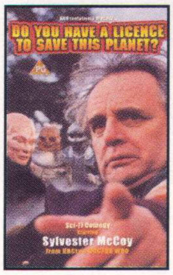

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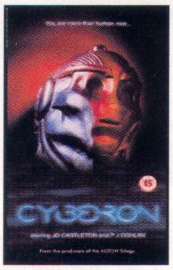

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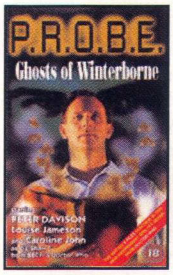

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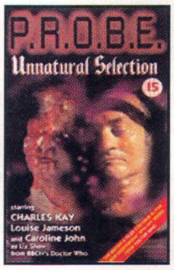

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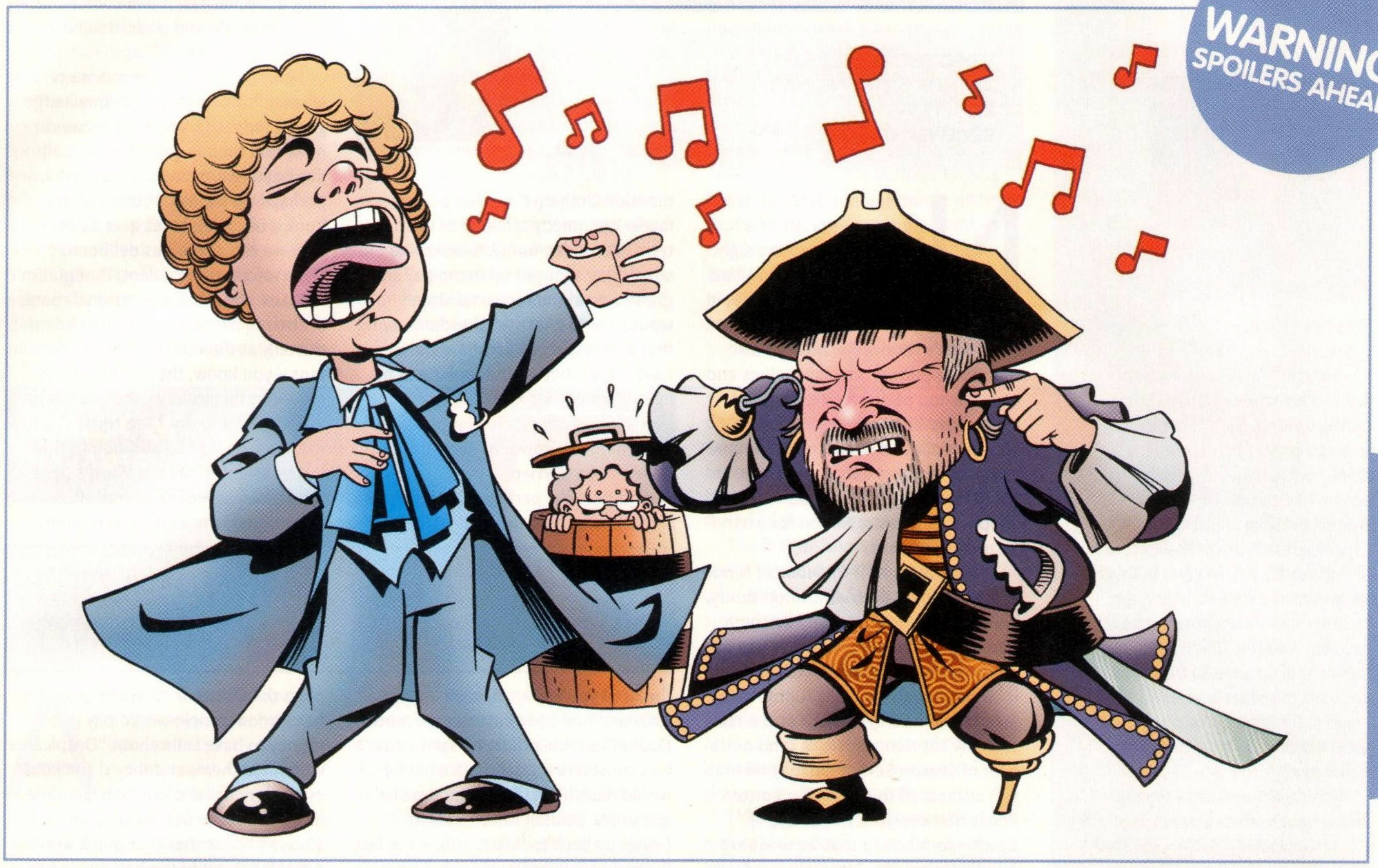

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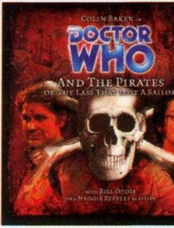
DOCTOR WHO AND THE PIRATES



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AUTHOR JACQUELINE RAYNER
RRP £13.99 **ISBN** 1 884435 024 X
REVIEWER DAVE OWEN

Around eight o'clock every weekday morning, commuters on the outskirts of Edinburgh are witness to a stocky man huffing and puffing his way to work by bicycle. One morning this May, however, their customary pity may have been tempered by the sight of him throwing back his head and bellowing with laughter at whatever entertainment was coming through his earpieces. The entertainment was *Doctor Who and the Pirates*. And the cyclist? Reader, I am him.

"What's he on about?" you ask – "We don't want to hear about someone hearing a story. We want the story itself". Patience, me dearies – I'm merely trying to flavour my words with the same kind of multi-layered whimsy that breathes life into this peculiar tale of treasure islands, pirate galleons, and, er, student accommodation.

Even though this story is, superficially, about the Doctor and Evelyn descending on one of Evelyn's students to cheer her up with the tale of their latest adventure, told with wildly conflicting artistic license, it would be misleading to ascribe the production's success to a single trick. It's a dramatic Quattro Stagioni with each act showing off a different strength. I like Part One best, as what is first an acceptable alternation between exposition and flashback by Evelyn to young Sally (probably not her real name, but let's call her "Sally" anyway) breaks down as Evelyn's details start to contradict each other and the roots of her embellishments start showing. That flawed veracity could have sustained the whole piece, but the second episode begins to show the cause of Evelyn's dissembling – the ship's cabin boy whose loss she feels responsible for and can barely describe. It's a more serious segment, nearly in danger of telling a story.

I knew a barmaid once who could empty a pub at closing time by threatening to sing, but I never expected this ultimatum to form a *Doctor Who* cliffhanger. But I doubt that the barmaid (let's call her "Sally" to be on the safe side) would deliver around 15 minutes of expert Gilbert and Sullivan parodies.

Well, I say expert parodies, but how would I know? The nearest I've ever come to a G&S operetta was Linda Snell's fraught attempts to stage an Ambridge *Mikado* in *The Archers* a year or so back. But I think we all know what Gilbert and Sullivan *should* sound like as they've been parodied almost as many times as *Doctor Who*. The songs are magnificent here, and their performances – although very competent – do retain the edges of a village hall Am Dram production. Musical *Doctor Who* is not unprecedented as 1989's stage smash *The Ultimate Adventure* showed, but what distinguishes *...and the Pirates* is the way the songs are entirely confined to the third act. Literalism goes out of the window as we not only hear each character set out his stall in song, but also strain to imagine the less-than-shipshape Sixth Doctor engage in contests of grog-quaffing and rigging-climbing. This is Big Finish's *Feast of Steven* and in years to come some will refuse to believe it ever existed.

> "THIS MULTI-LAYERED STORY IS EASIER TO ENJOY THAN IT IS TO DESCRIBE!"

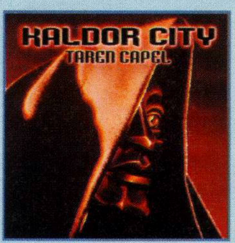
But it's not all laughs – this episode contains the cause of student Sally's misery, concealed in the libretto and not explicitly revealed anywhere else. Only the Sixth Doctor and Evelyn could have told this story. He has to stand next to Red Jasper the Pirate King, played with small man's gusto by Bill Oddie, now one of The Baddies, exercising a style of acting not heard since *Crackerjack* or *The Generation Game*, and piloting his accent due West from the Bristol Channel. She, on the other hand, has to share the spotlight with Captain Emmanuel Hubert Clerihew St John Swan, as Nick Pegg's refined tones stretch beyond even Brian Sewell to equal the indignant foppishness of the *Fawlty Towers* guest who objected to Manuel searching for his rat under the table.

The many layers of this story are easier to enjoy than to describe. For example, at the end of Part Two, the Doctor clearly starts singing while recounting in Sally's lodgings, yet later the full cast audio operetta is taking place on deck within the story. Is the singing literally supposed to have taken place? If you're the sort of person who worries about such things, then this may not be your cup of navy rum. Otherwise, you're in luck – this is a treasure.

ALSO RELEASED

KALDOR CITY 4: TAREN CAPEL

MAGIC BULLET, £10.99



Most *Kaldor City* plays have been about Taren Capel in one way or another, whether it be terrorist organisations acting in his name or his own skull turning up in Uvanov's offices as an elaborate booby-trap. Alan Stevens' script, however, brings him back in person. This, though, isn't some *Dallas*-style Bobby Ewing resurrection – Taren Capel doesn't step from the shower to find his death has been a dream. Capel's return is more a voice from the grave, speaking to us via recordings he made on Storm Mine Four. This is the strongest *Kaldor City* of the series so far, maybe because it can be easily viewed as a sequel to *The Robots of Death* – and a far better one than Chris Boucher's *Corpse Marker* novel.

Researching Capel in the security files, Uvanov's private assassin, Iago (Paul Darrow) discovers there were two phases to Capel's plans for robot domination. One – what we've already seen in *The Robots of Death* – altering the robots, central cortex by Laserson Probe; Two, in place before Capel's journey aboard the Sandminer, the transmission of a specially-designed program to modify the robots' basic operational software. In short, the robots are waiting for a trigger phrase, and in keeping with the original story, it's keyed to Capel's voice pattern.

It should be said the play takes its time to get to this point. We're 45 minutes in before all the reasons for the Tarenist attacks and the Founding Family feuds start to make sense. With so many well-known voices involved, the script appears to go on a few unnecessary detours just to include them – the section where we pick up on Kaldor City's version of *Sky News*, for example, with Nicholas Courtney in the studio and Jasmine Breaks as the roving reporter.

Performance-wise, *Kaldor City* is as rich as ever, with only David Collings as Tarenist cult leader Paullus still failing to make any impact, and this only because his character isn't being given enough airtime – something that might change now Paullus has tantalisingly revealed he too was on Storm Mine Four. Paul Darrow now purrs and smooches his dialogue so much that, if I didn't know better, I'd swear he was touching himself. Having said that, it's Darrow, Russell Hunter and Scott Fredericks' Carnell that make the last 15 minutes so unbeatable. Also putting in good work are Trevor Cooper and Brian Croucher, as the delightfully violent Rull and Cotton. Confined to reprising Taren Capel as an

DOCTOR WHO: THE HORNS OF NIMON

VIDEO BBC WORLDWIDE
AUTHOR ANTHONY READ
RRP £12.99
REVIEWER VANESSA BISHOP

Nothing blinds *Doctor Who* fans to the faults of a story more than the sight of the sublime Lalla Ward acting cross. Of course, in *The Horns of Nimon*'s case, it's not just Ward who's received praise but also the story's poor production values and over-the-top performances, both of which have been called 'deliberate'. "It was broadcast over the pantomime season," runs the defence. "It was *meant* to be funny!" Yeah, sure – and I suppose Jack sold a Nimon for a handful of magic beans?

The problem is, if *The Horns of Nimon* is one big joke, then why, importantly, isn't it very funny? And why do some people keep insisting that it is? Let's not beat about the bush – *City of Death* is something that's *really* funny. In fact, let's take *City of Death* as the reason why *The Horns of Nimon* (and quite a lot of Season Seventeen for that matter) attracts all this fuss. The bottom line is that everybody likes *City of Death* – so much so that we wouldn't mind another one. Now, obviously, its real understudy is the uncompleted *Shada*; it's got the location footage, shares a writer, and has Tom and Lalla bouncing the dialogue back and forth in the same way they did in Count Scarlioni's chateau. The humour in *Nimon*, however, is quite different. For a start, it's not actually in the script, which makes sense, as when people point to the story as being funny, they don't talk about the dialogue, they mention Graham Crowden pulling faces. Its comedy is a kind of short-term, skin-deep funny. It looks like something thought up in the bar and grafted on at the rehearsal stage. I would like to chastise Crowden, saying that as a respected actor, he should have known better, but looking at his eyes, I doubt that he did. Have you ever seen anyone look so properly demented as Crowden? Even Tom Baker looks worried.

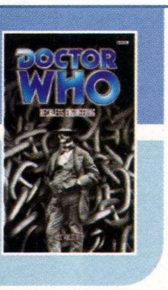
And thereby, perhaps, hangs a cautionary tale along the lines of 'better the devil you know'. If, back in 1974, Crowden had been cast as the Fourth Doctor, as then-producer Barry Letts was considering, just think what he would have been like by the time he got to *The Horns of Nimon*. Which brings us back to Baker. This is the last 'hoorah' for Baker's wild excesses. With *Shada* cancelled and Season Eighteen round the corner, the "no-one could be as stupid as *he* seems" interpretation was about to go back in the box – and although I feel like a bit of a killjoy for saying it, not before time. Lament it all you want, but for this kind of snappy, almost Vaudeville-style performance to work, it needs to be in a much slicker, more tightly-edited show than *Doctor Who* was at the end of the 1970s. Take that bit of business with the demobilised TARDIS, for example. A few more hours in the editing suite *could* have made that scene look good. As it is, it just comes over as a desperate and under-rehearsed piece of slapstick.

Now, the Nimons are monsters where a little background knowledge goes a long way. Knowing, as we do now, that their huge, bulbous, bull-like heads were *meant* to be masks, perhaps we should let them off the hook a bit. That, at least, is a poor look we can agree was deliberate. Their voices are excellent, though I'm not sure about their occasional roars, or their movement. There's an ad on the telly at the moment about fake tans – you know, the one that gives names to the walks women do whilst waiting for it to dry. 'The Nimon' would make a good addition to that.

The strength of Lalla Ward's performance I agree on. As has often been noted, she as near as dammit plays the Doctor in this, and good for her. I know people who'd pay good money to have Lalla shout "Despicable worm!" at them, and they'd shell out even more if she'd give 'em a cuddle, like she does to Sezom on Crinoth. I always liked stories that pull a whole new planet out of the bag, just when you think you've seen everything it can offer. Crinoth only comes down to a couple of gloomy ramps and walkways, but with Lalla stomping about in a furious temper, and John Bailey making Sezom the only character you really care about, Crinoth ends up the best part of the production. Overall, it rather leaves me with the feeling that we've joined the Nimon's 'great journey of life' one planet too late.

"IF 'THE HORNS OF NIMON' IS JUST ONE BIG JOKE, WHY ISN'T IT FUNNY?"

DOCTOR WHO: RECKLESS ENGINEERING



NOVEL BBC BOOKS
AUTHOR NICK WALTERS
RRP £5.99
REVIEWER MATT MICHAEL

There's a lovely pair of Bristols on display in Nick Walters' latest Eighth Doctor novel. Regular readers will remember that the Doctor and companions are currently flitting between changed universes thanks to the machinations of the mysterious Sabbath. *Reckless Engineering* sees them arrive in Bristol, 2003. But the city is not as it should be: feral children roam the streets cannibalising anyone who crosses their paths; the only remnants of civilisation are enclaves that are ruthlessly policed, and, at the centre of it all is Ashton Court, home of the enigmatic Jared Malahyde, where time seems to behave differently from the rest of the world.

A native of Bristol, Walters clearly has a handle on the city in all its versions, from Brunel's 19th century industrial powerhouse, to the decaying and depopulated 'alternate' 2003. It is the evocative passages of Aboetta, an inhabitant of the Totterdown enclave who was lucky enough to be sent to Ashton Court, crossing the ruined city that stick most in the mind. Those, and the lurid, Penny Dreadful descriptions of the Wildren hunting the Doctor, Fitz and Anji. They bring to mind images of the ragged survivors of the nuclear attack in *Threads*, or even of the Autons menacing Susan in the novelisation of *The Five Doctors*. Against this post-apocalyptic backdrop, Ashton Court seems like a paradise on Earth, and Walters successfully captures the dreamlike, almost fairy tale quality of the house and its grounds in comparison to the shattered ruins of Bristol.

The author also devotes much time to the twisted love triangle between Aboetta, Malahyde and Robin. Whilst Aboetta and Malahyde have been living together (as servant and master) in Ashton Court, Robin has been eking out an existence in Totterdown. When Aboetta leaves Ashton Court for home, she expects to be able to fall back into her former lover's arms. However, because time moves differently outside the grounds of the house, she finds that Robin is middle-aged, paunchy and generally not the buff hunk he once was. What ensues is a painful story of broken promises, unrequited passion and meaningless sex. And, to add an extra piquancy, because this is a changed universe, the Doctor is resolved to correct history and wipe Bristol, 2003 from the timelines. Forget Romeo and Juliet: this is real doomed love.

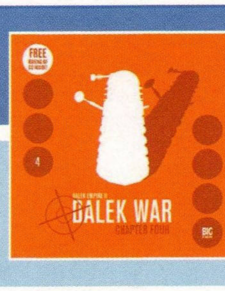
The Doctor's decision that this universe must be destroyed so that the 'proper' universe can survive leads to some memorable exchanges with Fitz, who is less certain that the Doctor has the right to play God by deciding which realities should live and which should die. The Doctor is, of course, seeing the bigger picture: he has to defend Time against the avalanche of alternative histories that threaten to overwhelm it. Fitz is more concerned with the lives of the individuals involved, and which will be snuffed out if the Doctor succeeds. It's an intriguing dilemma, albeit one that was previously dealt with in both *Blood Heat* and *Genocide*, and it adds another layer to the novel.

But although there are many good bits in *Reckless Engineering*, the whole is much less than it ought to be. The first half of the book is great: gripping, action-packed and highly entertaining. But about halfway through, when the Doctor travels back in time to meet Brunel and confront the history-changing Eternium, the plot seems to fall apart into flabby nonsense. Partly this is because Walters tries to cram in too much plot into too short a space. Suddenly, the character development and conflict of the early part of the novel is forgotten in the rush to get to the conclusion. Partly it's because, having been unable to operate it properly since his amnesia kicked in, the Doctor is suddenly, and all too conveniently, able to pilot the TARDIS on a short trip. But mainly it's because in his apparent hurry to get the story over and done with, Walters forgets his audience would like some decent explanations. We don't get them.

A lovely pair of Bristols simply isn't enough to satisfy this reader. It's the climax that matters, and, sadly, *Reckless Engineering* just doesn't build on its early promise.

DALEK WAR
CHAPTER FOUR

AUDIO DRAMA BIG FINISH
AUTHOR NICHOLAS BRIGGS
RRP £9.99 **ISBN** 1 844435 021 5
REVIEWER DAVE OWEN



At first glance, Nicholas Briggs appears to have little immediately in common with Osama Bin Laden. He's less hairy, for one thing, and far easier to find, for another. Yet his recent exploits lead me to suspect, as academics do of Bin Laden, that Briggs spent his teens avidly absorbing Isaac Asimov's *Foundation* trilogy. Let us be thankful he has been inspired more constructively. *Foundation* concerns an interplanetary society, portrayed over generations, and cleverly manipulated by a strategist who can see what's going on, long after his own death. Sound familiar?

Chapter Four opens two millennia after the time of Kalendorf, on his long-deserted home planet, with the first meeting of the historian and the soldier who have been popping in to retrospectively narrate for the preceding episodes. She has found Kalendorf's tomb, imbued with psychic recollections of his entire life – the equivalent, in this futuristic dark age, of finding Saint Paul's Super-8 home movies. Just as *Foundation*'s most exciting bits came when the foundation's followers gathered every 50 years to hear a recorded sermon-cum-mission statement from their founder, there is a fantastic sense of epic scope here upon realising that so much time has passed since the frantic immediacy of Chaper Three's cliffhanger.

Doctor Who just couldn't encompass this. Even if the TARDIS takes us to the limits of time and space, we're still seeing them from the point of view of those who traverse infinity routinely. And *Doctor Who* is about plots, schemes, or accidents which the Doctor contains before they spread to the entire South of England, or occasionally further (see *Logopolis*). Here, this is no mere plot or scheme, but a war, a downfall of civilization. The Doctor, God-like in his survival, although noble, seldom has call to be genuinely self-sacrificing. In *Dalek War* Kalendorf and Suz are truly heroic, each making a sacrifice on either a personal or humanitarian level to ensure some kind of survival for mankind.

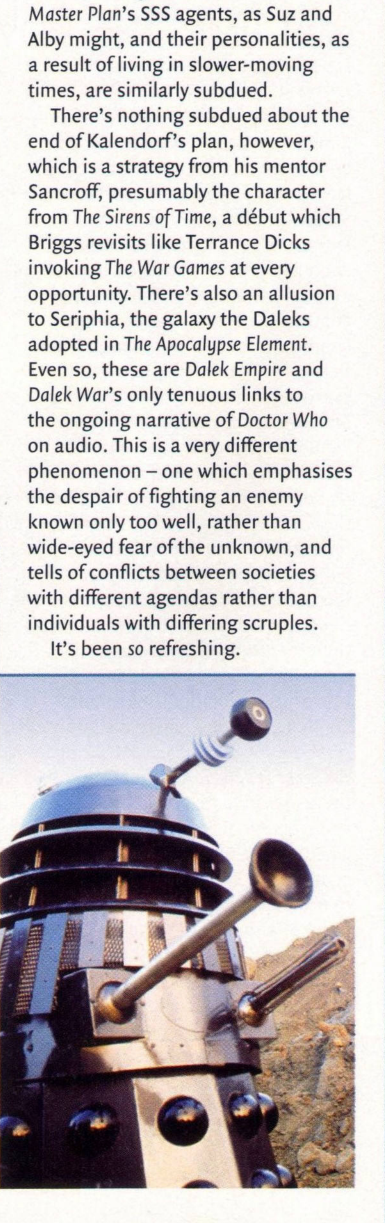
The bonus documentary disc, light-hearted yet informative, hints that there may be further instalments, and this final quarter elegantly manages to inform post-holocaust society of the further trouble on its way by having them metaphorically dig through the rubble for bad news. But this is no more a cliffhanger than its possible inspiration (*Invasion – The Enemy Within* a six page strip in 1976's *Doctor Who and the Dalek Omnibus*) was a promise of another Dalek attack on Earth in the BBC1 autumn season. But it really does feel like the end this time. However, if Briggs and Big Finish wanted to further mine this epic seam, they could do far worse than continue to follow Asimov's precedent and return to the state of the galaxy every few decades or centuries. As this last tying up of dramatic threads shows, Briggs is adept at making earlier events become more significant and effective later on, and could, I'm sure, provide further devastating revelations.

The first instalment of any new series would do well to follow soon after this one, as Steven Elder's missionary soldier is too rounded a character to squander on one appearance. The people of this shattered galaxy, do not, I imagine dress like *The Daleks' Master Plan*'s SSS agents, as Suz and Alby might, and their personalities, as a result of living in slower-moving times, are similarly subdued.

There's nothing subdued about the end of Kalendorf's plan, however, which is a strategy from his mentor Sancroff, presumably the character from *The Sirens of Time*, a début which Briggs revisits like Terrance Dicks invoking *The War Games* at every opportunity. There's also an allusion to Seriphia, the galaxy the Daleks adopted in *The Apocalypse Element*. Even so, these are *Dalek Empire* and *Dalek War*'s only tenuous links to the ongoing narrative of *Doctor Who* on audio. This is a very different phenomenon – one which emphasises the despair of fighting an enemy known only too well, rather than wide-eyed fear of the unknown, and tells of conflicts between societies with different agendas rather than individuals with differing scruples.

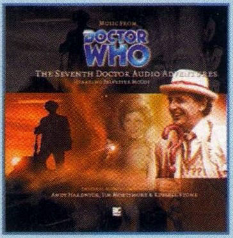
It's been *so* refreshing.

"THERE IS A FANTASTIC SENSE OF EPIC SCOPE IN DALEK WAR'S STORYLINE..."



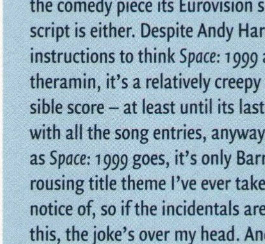
archive recording, David Bailie hasn't got a lot of room to do much more than bitch about the rest of Storm Mine Four's crew, Poul, Chub and Zilda receiving their first mentions of the series. I suspect, though, in the cliffhanger of this story, he's spoken the most important sentence in the series so far, which leads me to say that as good as Taren Capel turns out to be, the best story in *Kaldor City* is just around the corner ...

MUSIC FROM THE SEVENTH DOCTOR AUDIO ADVENTURES
BIG FINISH, £9.99



Digging around for some themes for *Dust Breeding*, Russell Stone hits on the story's use of Edvard Munch's painting 'The Scream' to write music that's intended to pick up on the artist's sadness. Away from the play, though, it all comes over a little more exciting and pacey than that – but then, *Bang-Bang-a-Boom!* isn't quite the comedy piece its Eurovision spoof script is either. Despite Andy Hardwick's instructions to think *Space: 1999* and theramin, it's a relatively creepy and sensible score – at least until its last track, with all the song entries, anyway. As far as *Space: 1999* goes, it's only Barry Gray's rousing title theme I've ever taken any notice of, so if the incidentals are like this, the joke's over my head. And I could say the same about everything to do with the Ibiza set, *The Rapture*. With no experience of the club scene Jim Mortimore is imitating, I'm just not qualified to judge if this is Ministry of Sound-perfect or whether Mortimore is up to anything particularly clever with a recognised form. To my untrained ears, its exhaustive energy is as clichéd as Hardwick's theramin. Even so, I like it here more than I did put with the play – not that I'm booking my flight, mind.

FACTION PARADOX: SABBATH DEI
BBV, £8.50



The third in BBV's moody *Faction Paradox* audios makes a good hopping-on point for new listeners. We pick up the story with *Faction* recruits Cousin Justine and Cousin Eliza, from the 19th and 20th century respectively, escaping in a stolen time-ship. Arriving in London 1762, Justine and Eliza find themselves the party guests of Lord Sandwich, its boisterous card games and lively concertos colourfully caught in the post-production.

Also at the party is the 'Sabbath' of the title, a British agent investigating the Order of St Francis, to which Lord Sandwich belongs – a dubious 'club' suspected of dabbling in the occult. Sabbath, though, seems to know a lot about the Faction, as does everyone in 1762 – not least 'Mad, King George who greets Justine loudly with "You're the girl from Faction Paradox who's been causing all the fuss!"

Again scripted by *Faction* creator Lawrence Miles, the story doesn't move far because, as with the first two plays, *Sabbath Dei* is really the first half of a two-part adventure – concluding with the forthcoming *In the Year of the Cat* – but this doesn't seem to matter. Its mix of history, science-fiction and black magic is intoxicating and so gloriously dark, twisted and bloody, it's a pleasure just to drink it all in. With spot on music, plus a distinctive cast of voices, this is Simon Schama's *History of Britain* as edited by Dennis Wheatley. Very classy.

THE MEGÉVE EXPERIMENT
REELTIME PICTURES, £12.99

The Megéve Experiment is very like a video I looked at last year called *Doctor at Sea*. Then it was a cruise across the Mexican Gulf with a writers' workshop thrown in so it didn't look too much like a travel feature. This time it's France, and acting classes with Sophie Aldred, Deborah Watling and director Christopher Barry.

Now I've got nothing against the six fans who were their guinea pigs for the week. In fact, darlings, you were wonderful – the luvvies couldn't hold a candle to you, honest. But, you know, I think you had to be there. What was probably an unforgettable experience for those taking part makes a crushingly dull one for anyone else to have to watch. It's the *Doctor Who* equivalent of a wedding video. It doesn't quite know where to put its energies either. With only a few days to crack this acting lark, I would have found Aldred's workshop on 'Presenting and being yourself' a bit of a waste of time. More fun are Watling's anger classes, where she gets her students to do what I think is known in the profession as a 'Peter Finch'.

At one point, Aldred expresses some reservations about the project, worrying if people would be attending the course to learn or just badger her about Ace. In the end, though, this approach seems rather silly, particularly as the culmination of the whole course turns out to be a play where Ace and Victoria meet for the first time. This, which is really nothing more than a scene written by David Howe, casts the fans as army types. Unfortunately, they aren't given nearly enough lines to make them feel like worthwhile contributors. What's more, there aren't enough parts to go around, so the play has to be performed twice. It turns out like one of those sketches they used to do on *The Generation Game*, and not a particularly good one at that. All of which makes for a rather scrappy finalé. Still, the weather looks lovely.

VANESSA BISHOP

DOCTOR WHO:
SHELL SHOCK

NOVELLA TELOS PUBLISHING
AUTHOR SIMON A FORWARD
RRP £25 DELUXE/£10 STANDARD HARDBACK
REVIEWER VANESSA BISHOP

Separated on an unnamed ocean planet, *Shell Shock* finds the Sixth Doctor part of a bizarre beach community of large, genetically-engineered soldier crabs, presided over by stressed ex-soldier Ranger, and being terrorised by a monster, crab ominously referred to as 'Meathook'. Peri, meanwhile, fearing the Doctor drowned, is absorbed by an intelligent sea sponge who adopts her as its 'god', reducing her – rather tediously – to a mind without a body for most of the book.

Shell Shock opens with a piece from Guy N Smith, author of the 1976 cult horror novel *Night of the Crabs*, as well as several sequels. This, I'm afraid, rather fuels expectations that Simon A Forward's novella will also be a B-movie style, giant crab story. It isn't – and I can't pretend I wasn't a little bit disappointed. Instead, Forward's story takes itself rather seriously, concentrating on themes of madness and loss. The threat of Meathook's attacks keeps things simmering for a while, though when they come, a tendency to write in every detail doesn't make them as effective as they might be. On the whole, though, the book is quite content to sit back and just observe its beach community, watching how they deal with the Doctor's arrival, for example. Occasionally there's a danger things will become just a bit too twee, such as when Ranger introduces the Doctor to the crabs – "That there's Scrounger Snapdragon. The other little guys are Scuttlebutt, Mouse, Dungbeatle, Nipper Dozer, Toolbox, Crane" – where it's impossible not to think of *Snow White and the Seven Dwarves*. At other times, things seem to be turning into a crab version of *Watership Down*, as when we see them mourning friends slaughtered by Meathook, or sense their terror when anticipating another attack.

However, despite all their gadgets and modified body-armour, the one thing these crabs can't do is talk. All communication is done through a mental link with Ranger, although we are allowed into Scrounger's thoughts which, as well as revealing him as a lively personality full of questions and opinions, helps to fill in details and backstory, like how Ranger came to arrive on the island. Ranger should be far and away the book's most fascinating character. It's clear from the start he's suffering some kind of torment, and we can see how nervous and frightened he is when the Doctor threatens his position of command. But Ranger is an unengaging madman. Unlike, say, Hindle in *Kinda* or *Ghost Light*'s Redfers Fenn Cooper, Forward has gone for a quiet portrait of madness, one that just sits and stares, which – although detailed and interesting in its way – doesn't do much for the book dramatically.

The Sixth Doctor is a bit under par too. In fact, I have to agree with co-publisher David Howe's first instinct that this feels like a Fifth Doctor story. There's no real passion or energy to the characterisation. He doesn't even bite when Ranger remarks that he dresses like a clown, choosing instead to know "when to let sartorial matters slide". Peri's scenes are poetically done, but aside from her determination to contact the Doctor and some new-found skills in mind control, it's not always easy to grasp what's going on. Peri's intelligent sea sponge turns out to be a giant Memory-being where, through a series of flashbacks, we discover she's been abused by her step-father Howard – confronting the past being another favourite theme of the story.

For me, *Shell Shock* only really comes alive in its last quarter when it becomes more the book I was originally set up for, the reason for Ranger's state of mind turning the story full pelt into a Frankensteinian horror. In the end, *Shell Shock* leaves me wanting two things: firstly, a full-blown horror novel from Simon A Forward – the outcome of this book proves that's where his strengths lie; and secondly, a *Doctor Who* story from Guy N Smith. If he really is the huge fan his Foreword says he is – and you'll be hard pushed to find anyone so balanced and generous to all eras as he is – then why hasn't someone (Telos?) offered him the chance? DWM

"AT TIMES THIS NOVELLA FEELS LIKE A CRAB VERSION OF WATERSHIP DOWN"

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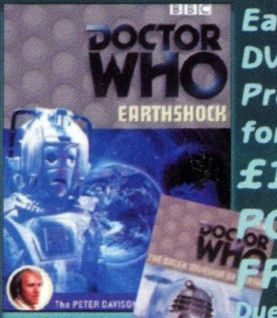

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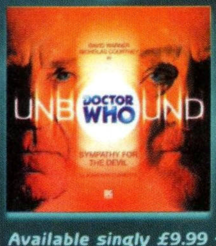

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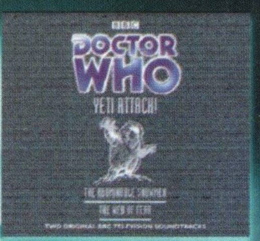

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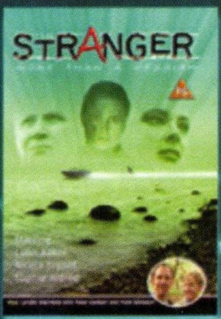

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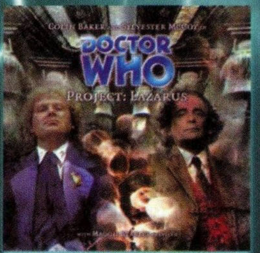

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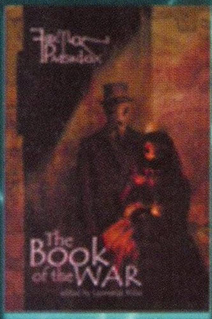

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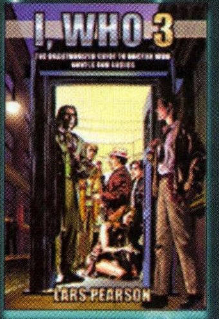

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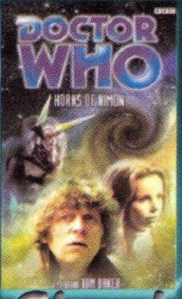

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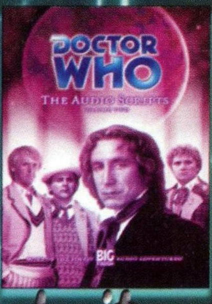

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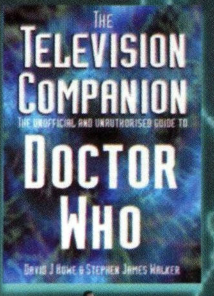

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IT'S THE END, BUT...

BY THE WATCHER

Passing by the kitchen window of a prestigious London eaterie last week, I distinctly heard a chef yelling to his underling: "Oy! Pass me the Drashig, I want to wipe my Runcible!"

Okay, so that was a complete and utter lie, but at least it caught your attention. You see, this month I thought we'd consider the seldom-discussed phenomenon of people, places and things from the wonderful world of *Doctor Who* that are named after something a bit silly. I'm not talking about all those literary and mythological references with which you're already familiar from countless articles about the roots of *Doctor Who*. We all know why Professor Litefoot's housekeeper is called Mrs Hudson, and why names like Hieronymous and Lamia and Xoanon and Padmasambhava are vastly significant. Pet dogs called Cerberus and Leakey hold no mystery for us. No, I'm not talking about such primary colours as those. I'm talking about the darker end of the nomenclature spectrum: that strange, turbulent, indigo realm where *Doctor Who* writers are inspired to flights of lexicological fancy by references that are obscure, abstruse, arcane, or, more often than not, just plain silly.

We've done anagrams before, so everyone knows that a Drashig is a dish-rag. My fictional chef could indeed have used one to wipe his Runcible, which is a kind of spoon dreamed up by the 19th century versifier Edward Lear in perhaps his most famous poem, *The Owl and the Pussycat*. *The Deadly Assassin*'s unfortunate commentator is by no means alone in boasting such an outré lineage: a 'Spandrel', you will be pleased to know, is an architectural feature typical of Gothic cathedrals, so it's an apt name for a piece of the social fabric in one of the most authentically Gothic of all *Doctor Who* stories (note the name of the Master's henchman. Do you see what they did there?).

"LADY PEINFORTE BORROWS HER NAME FROM A FORM OF MEDIEVAL TORTURE!"

Another fruitful source of unlikely derivations is that obscurantist favourite *Warriors' Gate*. You probably know that Royce and Aldo inherit their names, not to mention their habit of philosophically loaded coin-tossing, from the Shakespearean double-act revived as the eponymous heroes of Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*. What you may not know is that the two leading Tharils, Lazlo and Biroc, employ what are quite literally pen-names: the inventor of the ballpoint pen was a Hungarian who rejoiced in the name Lazlo Biro. He was still alive when *Warriors' Gate* went out. I wonder if he saw it.

The biologists among us won't need reminding that the organically-inclined Axons and Zygons derive their names (and presumably their appearances) from the language of neurology and cell reproduction, while physicists will be all too aware that the humble Quark is named after a hypothetical subatomic particle (or possibly a variety of low-fat curd cheese).

Horticulture offers another favoured source for inspiration-starved writers. If you're a gardener, or simply a fan of Alan Titchmarsh, you'll know that a Dibber is a small pointed stick used to prepare soil for sowing, while *The Creature from the Pit*'s crusty old villainess Karela is named after a variety of bitter gourd with a leathery skin. So no connection there, then. Perversely enough, a Crinoid (correct spelling) is not in fact a plant, but an animal: it's a prehistoric echinoderm related to the sea urchin. And 'Brock' is the old Celtic word for badger, which explains Dorka Nieradzik's witty decision to furnish the character with silver-streaked hair in *The Leisure Hive*. Splice together 'Pangol' and 'Argolin' from the same story, and you'll get 'Pangolin', a scaly anteater from south-east Asia.

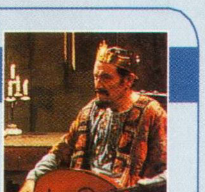
As a last resort, the afflatus-famished author can always revitalise the creative juices with a nice holiday. Balaton is not only a daft old pantaloon from *The Pirate Planet* but also a much-visited Hungarian lake which is unlikely to have been overlooked by Douglas Adams on his fabled hitch-hiking trip across Europe in the early 1970s. Talking of which, I don't think anyone has ever pointed out that all five of *Shada*'s doomed Think Tank scientists are named after a Mediterranean island that was blown apart by a volcanic eruption in around 1450 BC: the ancient Greek settlements of Thira, Ia and Akrotiri are all on the island of Santorini, which itself is one huge Caldera, or volcanic crater (it is to be noted that Douglas Adams wrote his first *Hitchhiker* novel during a trip to the Greek islands in September 1979 – just before production began on *Shada*). Coincidentally, Eric Saward has revealed that he wrote *Revelation of the Daleks* while holidaying on the nearby island of Rhodes. What he's never mentioned is that while there, he presumably visited Stengos, Kara, Tasambeker, Takis and Necros. While sipping on a refreshing can of Lilt, I imagine.

And then there's the 'just plain bonkers' option. In the unlikely event that *The Happiness Patrol* isn't camp enough for you already, you'll be delighted to know that 'Susie Q' is not only a disenchanted inhabitant of Terra Alpha but also a tap-dance step. *Planet of Fire*'s numismaton gas is inexplicably named after the study of coins and medals. *Silver Nemesis* baddie Lady Peinforte borrows her moniker from the medieval torture method 'Peine forte et dure' (it involved gradually squashing people with weights, rather like an even more protracted version of the end of Part Three of *Meglos*). Far from being a twitchy Dr Moreau wannabe with an eye for fine china, a 'Crozier' is in fact a bishop's crook. A 'Kaftan' isn't a magnificently inept villainess who offers fifty pounds to the first man who opens the doors; it's a Persian dressing-gown. Erato isn't a 385-ton phallic amoeba, but the classical Greek muse of lyric poetry. Organon isn't a senile Chlorisian soothsayer, but an Aristotelian instrument of thought. A Rill isn't a ponderously speechifying amphibious warthog, but a pretty little country stream (I live just down the road from a smallholding called Rill Farm, a fact which never ceases to enchant me). And in addition to being a rhinoceros-faced grumbler from the planet Oseidon, 'Kraal' is the Afrikaans term for a Zulu hut enclosure (derived from the same root as the word 'corral', actually. I say, it's jolly educational this month, isn't it?).

And this kind of nonsense cuts both ways. I learned yesterday that Immac, a leading brand of ladies' depilatory cream, has just changed its name to Veet, who is of course a paradoxically hirsute lady rebel in *The Sun Makers*. Whatever next? E45 changing to P45?

I wouldn't be at all surprised.

THE FINAL TEST



WHAT CONNECTS:

1 The Doctor, the Master, Tegan, Howard Foster, and King John?

2 *The Seeds of Death*, *The Mutants*, *The Sontaran Experiment*, and *The Armageddon Factor*?

3 A Permanent Under-Secretary, an invisible ally, and a space pirate's sister?

4 The Doctor, Chicki, Eldrad, Jamie, Xoanon, and the Chimeron Princess?

5 *The Daleks' Master Plan*, *The Enemy of the World*, *The Dominators*, *Planet of Fire*, and *Survival*?

6 (During Season Eighteen): Aukon, Camilla, Tegan, and the Master?

ANSWERS FROM LAST ISSUE:

1 All credited to pseudonyms (Norman Ashby; Guy Leopold; Stephen Harris; Robin Bland; David Agnew twice; Barbara Clegg; Paula Moore)

2 They're all smokers

3 The actors who played them (Kenneth Cope, Dicken Ashworth, Gordon Warnecke, Michael J Jackson, Mary Tamm) have all played residents of Brookside Close in the long-running Channel 4 soap *Brookside*

4 They all feature scenes set in Scotland

5 All called Smith (*Remembrance of the Daleks*, *The Time Warrior* & *K9 and Company*, *The Enemy of the World* and *Ghost Light*)

6 Each story occasioned complaints from real companies or copyright holders: variously, *Doctor Who* was suspected of infringing the rights of the Charles Hamilton estate (creator of Billy Bunter), Global Chemicals, Tannoy Ltd, and Trebor Bassett Ltd

Grayswandir

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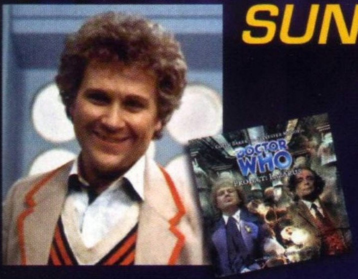

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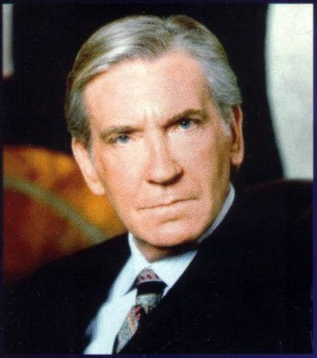

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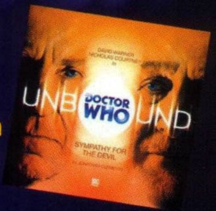

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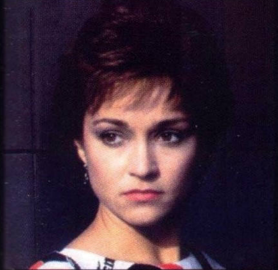

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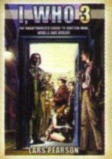

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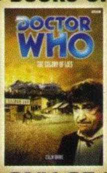

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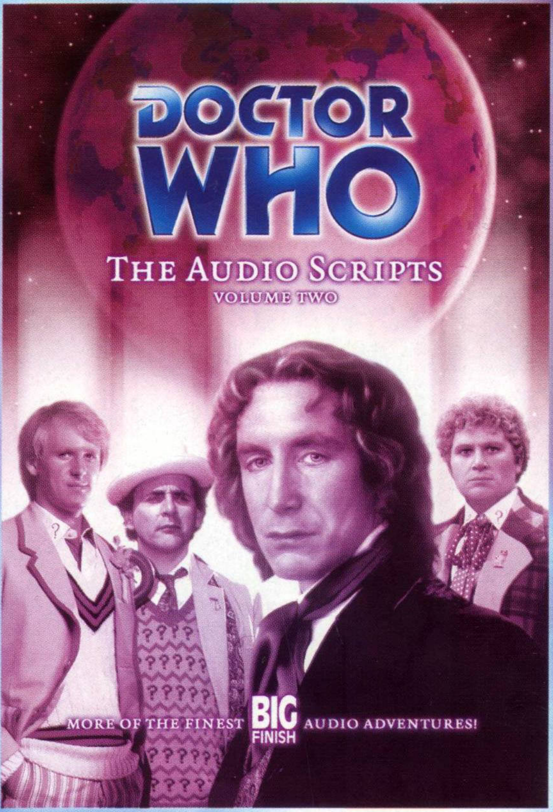
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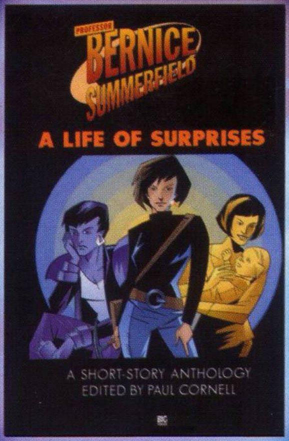
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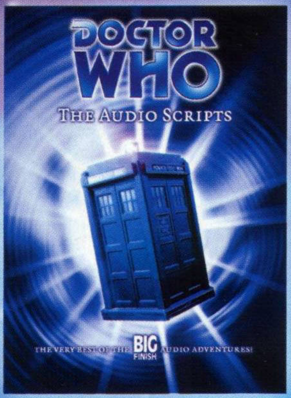
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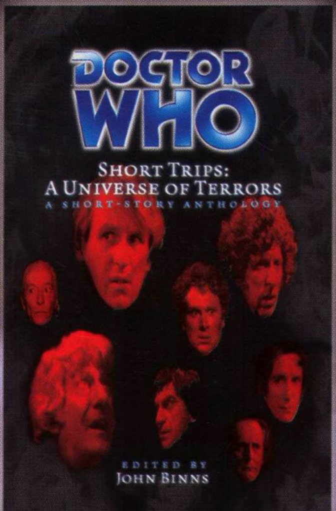
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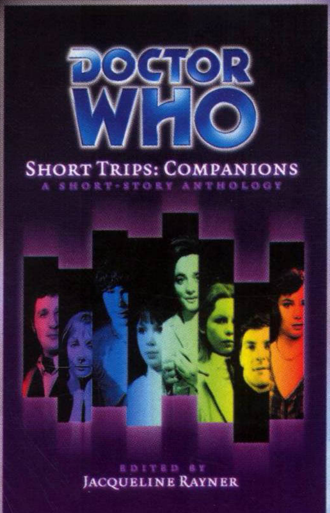
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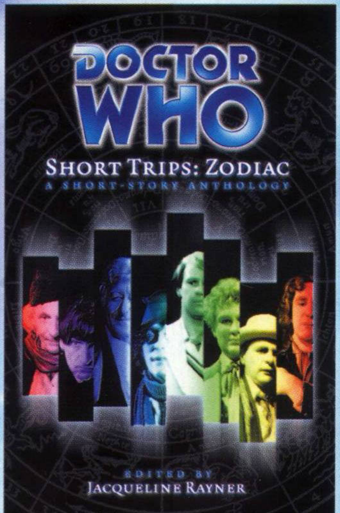
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